WHO PUTTHE DOWN THE D

FOR ROCK AND ROLL FANS

SUMMER, 1974

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"It's All Pop"

SUMMER, 1974

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We row in the left into how the Influence of '50s rock, opplied to the local vitality all a city like Liverpool, was able to eroot on leesedible impoet. The same process has been observed to other pleases, other timer. Mamphis in 1956, Sae Fracelt ea in 1966, and going back boyond rock to Chicage in the '40s, St. Lowin and Konsos City in the '30s, New Orleast in the '50s stelete.

What we're talking about noem to be a process whereby the great vetapped potential of music to allest people on a major toole he be one appeal too milmo to time, reflect through a particular stylintie or one thesis approach, and locused through a given eity or reglae where some combination of toeters has produced the proper ehemistry.

In rock, more that is other murical geeres, it has worked this way because at the repid turnover at trylet, fock and farthions—or mere precisely, all generations. Regardless of what some would have you believe, rock & roll is essentially beenage murie; as each generation grows older, its tastes require tomething more complex, and the big problem in receet years it that a lot of people have been unable to enempt the fact that most of whole we call rock in eat rock & roll.

But thet's deather teagent. The paint it, rock & roll in ear 1955-58; it's 12-17. Each generation is influenced by what It hoors, up to obout the age of 12-13 when may kids get instruments of their own and begin trying to duplicate it. Klat of this age go for simple music, which fortunately in about all they're oble to play themselves, so after a couple of years they form bands and copy records, eventually brocking up when they go all to college, or maybe continuing awhile larges, romottimes even becoming local or estimal iters it indeed there was enly talget present. But those toppage years, that's when rock & roll is most important to them.

This is where regional multiprocess become important. One group le se erres lieds a rusers ful round, others initiate lit, the whole thing is refleed, and then, rometimer, it breaks out. Groated, most of it is totally derivative, imitative and ultimotely worthless. But then again, where you piek up some of these local records out by high rehool klot. Its emazing what same of them manage to some up with. With an idea what they're doing, they break ell the rules, ead occarionally the product is these brillience.

It's this freedom to exporiment, combined with regional Influences that tend to have more goodine vitality thee any homogenized international multion tryle, that enables major breakthroughs in pop multiple among from the most out-al-theway, unexpected places. I mean, Liverpools Who would have thought?

Most all the Liverpool nustellans were eroued 16-20 when things steated papping in 1962. They were ald ecough to have played in skillle bands (the British mid 50s equivalent at Implishe took, & roll) and they also semembered and knew the most pilmal American sectors of the eso-Pietley, Lewis, Perklet, Ponetmoe, Demino, etc. Se thero wer no question about what must be they'd play, and the regional felluences provided the not.

In America, it happeed romewhat differently. The geatold has been up imitating Elvir war cut it hat in 1959 whee lane Southern rockabilly in inger were loved out of the marketplace by tean idali backed by high-powered maguls out of Philadelphia and New York. The same thies war happening in England of course, and there war a period from a round 1959-62 whee that two courties fellowed a parallel course, with local back playing mostly letitumeetal rock, bared on the Vectures and the Shadows, respectively.

Where it breeched all was 1962, when the Liverpool iellueeee (ac urexpected floke breakthrough) get all the instrumental groups ie Engleed ieto vocali and 150s elastics. America madewille was coming all two years of Institutional and other donce erazer, which had the allost of bringing on R&B ieffuence leto American Instrumental murle, or well or giving a boost to R&B

By 1963 R&B in America was booming, with the oforementioned dance bands and dance eraze seconds, the Phil Spector Ityle girl groups, the growth of Motowe etc. England had eo comparable courter-leves to its white murical tryle of Liverpool, which was certainly based le early 60's Amaricae R&B, but only of second hadd.

For all at their reason. Americae teenage music didn't take a new direction until rull music, which had its notional impact is 1963-4. Suit music chaeged everything, just like Masseybeat did ie England, oil d between the two styles they had kids all eross the equetry coming up with local variants.

Previously, local back were daced backs and cathing elle. There were recess of a rest-the Northwest with the Weilers, Kingmen, Rolder ster, and other areas with rimited bands but without local record lebels the: lested leng ecough to make sey impact. But the really profile local recess of the mid 60's begae developing only whee the mixture of doce RAB and Menseybeat was catalyzed by surf murie, a type easily edapteble by instrumental bands.



The Arteneuts, the first reelly big rock group to emerge from Colorado, were the repiration for hundreds of others who followed in their path to create the rhort-lived but prelifie Colorado music rener-then years before John Denver!

The Astronouts sprang up to Deeves, and were soon explicitly be hundred local groups. The Wellers in Seattle begae promoting themsolves or or out back. The Trahmee is Misee-epolis, is well or a plethora of other bonds, began seleathing a torrest of excelling sew rounds. And not the wordering the country. Surl/host of muste, combined with Messeybeet, produced or hard, fort, simplified form of muste, while the R&B background of the muricines and amplifiers, not to meeting the introduction of the fuzzbox, end the added stimulus of Dylee, talk and folk-rock, sparked on analog or a terminative of American cook.

It was on era In which local backs with a locally tespised approach to combining these includences, was able to seech cost and a tradom—a stardom that didn't lost long, peshaps, but long ecough to get out a couple of albums and a lew hit singles, looving behied the short-lived tryle known or "puck-rock" and evolving directly into ceid-rock and the "progressive" music of today.

Fer a very large generation, larger than that which regards the 50s to coalalgically raday, this was the Golden Age of Rock & Roll. These wave their teenage years, before they outgrew the rimple joys of place old 3-chard, progressices. If you're le your 20's now, they were part of your teecege years.

As promited in issuer ports, we're going to be exemieing these local secent one et etime, elong with other paripheral aspects at the some era. Let this issue conve or an introduction, setting the premise for what's to come. The groups covered here. The Standellis, Leaves, Seeds, Keickerbockers, Beau Brummels, etc., weach have their ower tory. Each wer part of one or coether local reene, and each outgrew the or more losting extect than most at their contemporarior. And that's about ell they have in commen, except that they were all punks, they were all great, and they've all been long overdue let

The most Interesting thing about these groups may well be the fact that they were so otypical of the punk-rock geere, le my review of Nuggets that appeared is Rolling Stone. I tried to draw as analogy between punk and rockabilly, a connection I thick could use some expansion.

Rockebilly orthin fall readily Into two categories: the handful who had hits (Presley, Lewin, Perkins, Orbison, Cochron, Vlecont, Hally, eed that's about all) and the hundradi that were notally ucknowe, regardlers of what may have been equal ability (Feethers, Mac Custin, Johnny Carroll, etc). The adds against the nockobilly orthit ware much greeter than those confronting praetieloners of other tyles, parily because the music itself was too raw for the masses, and parily because the genre itself was about that was taking place in pop music, all and its proposal to a collision at legal faces that was taking place in pop music.

isten at lerges forces that was taking place in pap munic. In 1955, popules music, dominated for decoder by erconers and big baceby, we being assouthed by country & wertern, thythm & bluer, and the rudden appearance of event generation of teenage munic consumers. If was chade, and when the make elegand rock & foll would be left on a throng, fairly unified force. But rockabilly was a limited, internatively that was accused for three years or best and of its peak for anly a year or act, at the lagged edge where country and R&B first mat. At such, it halds a trange fascination to this day, and remains one of the most powerful general in the rock & roll idition.

With puck rock, you can apply the obove equation of

With puek rock, you can apply the above equation almost exactly. Out all thousands of punk record released on wolfd local labels from the backwaters of the equetry, only every few made the colloral charts et all, the rest were lucky to get local pley, great er they were. The puek it ylo wer just too hard, too alfeetive, too insulfing to all murical eed rockel standards. The must elistell was a reaction to the input of Merseybeat aed Dylee on the traditional tock/RSB/dance band riyle, colineiding with another large-scale authorst of teenage energy. Its evolution can be maded from 1964, but 1965 and 1966 were its main years, other which protest became more rophisticated and most all the punk must eiters diapped out or want Into aed took.

The parallel holds up, on there and other points or wall. Which it, I suppose, all no more than passing letteret accept to those leeking for more evidence in support of the "Tee Yees Cycles theory. Viewing the 170s in accordance with that theory, we see ourselver ear involved is a rene rimitor to that all 1962-01, with plenty all holdwars from the previour decode it till knocking around, seed new trends (glitter, production pap, the mod revival) rlowly gaining more acceptance but ritill avoiding a catalyst.

Whether there will be a 70'r equivalent to punk-rock and rockebilly remain to be rece. There would need to be a much libber level at the rock of the rockebilly remained to be rece. There would need to be performed in the rockebilly on the rockebilly on the rockebilly on the rockebilly when the performed in the rockebilly were to be a couple of years off or this point. When it orrives, if it entires, the we'll truly be able to say the 170s have a tyle of their own. For punk rock, and rockebilly, were for my mind the purest crystallization of the artifuder, it tones, and marical assence of their receive decades.

It cay all you readers have any comments to add to this direction. I'd appreciate hearing them, it will probably become a lat more alear as we get deeper into direct him, and it will have all a lateral than a lateral



le cose you have e't eatieed. Who Put The Bomp has been a lately-administrated all alt ricea the Bithih Invarian Issue. This first installment of what threateer to become a regular calumn is designed to empharize that elseumstance, as well as to comment on addball records and facts/rumors/legends which don't fit is a nywhere else, to tloup other attached loose ends, and to allow he to thoot all my typewriter in general, Reverbration actually should have appeared last issue, but we were a bit rushed, having only 18 months to slop it tegether.

Siece the British Invasion issue was essembled with such blinding speed, naturally numerous errors (rome at which were eringingly cretinous) and oversights (lipped post our erock proofreading from (who are commally upon the elechalic percent on a bottle of rum two milet away). We get a let al helpful care ethe correspondence, for which we're extremely grateful. Most of the leformation can be loved in the Feedback rection. and the lest will be recorded to the hopeless by bulging Minseybeat Direography Project files (nearleg completion but till) luit of holes, and tentativaly reheduled for early 1982 publicatio e-just kidding, I hapo). A eyway, we're still in avariclous need at further Into, to any tidings you have can be sent either to Gieg at his well-known box eurobes or alternatively to me at P.O. Box 7195, Burback, CA 91510 (fanzine publishers, also take note). All minutiae are welcomed.

Speaking al faeziers, which we rometime da, I havee't tee too may la tely and Greg her a pretty comprehensive rundown (in a non-pejerative restel elsewhore is there pages; but I would like to register my owe adulatory plug for Alan's IRM, which has become frighteningly outhoritative and always. estertaising as well. And I'll add as advance plug for a one shot called Brain Damoge, which was upposed to be ready last December and, if the publishers get thelt way, may never eame out. Seriously, it is almost linithed, and should emerge eround the same time as this Bomp does (and there's a helpful prediction). Soid publishers/editors are three all took landom's most luminous lights. —Gene Sculattl, Mke Saunders, and Mark Shipper. I wouldn't want to give the content away (Liure wouldn't wast to tell thom, either), but paradlet run rampaet, and it stould be filloulous. It bestes be, after all this grotultous hype.

twos should also be forthcoming for the Rollie! Rock Rehelt. I don't plae to use thit column to plug band lega eeral, and I'm not widely known as a bopping tockobilly famatic eithei, but this aggregation (assembled by, or you might've guessed, Ron "Sotys Bud" Weirer) deserves all the roves they can get. Compiled all young local rockers, plus that Fager Bay himsell, Texas rockabilly legend Roy Compl. and the pride of Boston, Tony Cone, the Rebell mix obscure end well-known clossics and rock the hell out at them. Superb playing and ringing and infinite eathuriarm make the Rebelt on unlar getta ble ettraction is my book--not to meetion the mind-bog-gling spectacle of Cone rolling on the floor savagely ottacking his Fender basi (Just like he did it is '56 for Lile Magazine's photogs). Not to be missed!

CULT 45'1: Wherele we exemise receided eurosition which deserve a rola spotlight le the may. This will hopefully be a confleuling feature of this column, and Ideas, suggestions, and worthy records are well-comed, ...

MOMENIS-- You Really Got Me/Money About (World Artists

I was playing a few eew records I'd receefly uccorthed, and happened to spie this one just or I was reading a letter to the Bamp from Don Hughes. He meetioned se leterim association of Steve Maintoth's between the Frantics (and his bouncy sole outing "Give Hei My Regards") and the Small Faces, called the Moments, wondered it they had a recent out; and suddeely (not a moment too soon) it elleked. The B-side is more identifieldy Marriett, a rollicking lezily-pased rong more like some of the more lethorgic Humble Pie tracks or romething like "The Universal" rether than the hard-racking early Small Freez sound It was written, is eidentally, by Alee Caddy at the Formadas and Don Charles, a stock balladees whe did have one leteresting Merseyith rocker, "She't Mine", on the World Artists in use Just before this one. "You Really Got Me" is an oddly Jarky eover, quite letererting. Coming out alter the Kinkr had al-ready battled up the hit, it was doomed to instact obsessibly, and I don't know II It ever come out in England at all.

JFFFERSON HANDKERCHIFF--I'm Alleigie To Flowers (Chal-

lenge 59371)
A priceless artifact of 67's Haral era by title alone, but a neat record in Itself. Attituous, proudo-oriental arrangement sets the scene as the protagonist delineates his girl's charms ("the wears a button on her shoulder raying "I'mo flower Child"). But whee she hands film a rose, the's racked with ineezes and wall the title phraie-- most healtreading. It was eaneeived by Dave Buigesi (al "Tegulla"/Champs fame) and Challenge staffer Keith Colley (who wrate rome Knickerbockers ringles and hald Spacish Jacoppoents on his own, plus one quasi-apocryptal dire called "Chacolate Record", featuring the puech line: "I you don't like it, you can set it!" Asy lele on that one will be vortly depreciated).

STATE OF MICKY & TOMMY--With Love From 1:00 to 5:00 (Mercury 72712)

This came out in summer '67, with a delightful light melady combined with crashing (though undamixed) Who/Creation le-trumeetal work (drumming aspecially), plus archestration again not for removed from the Creation Hyle. It's a mesmerizing record, but seems hopelessly ananyrout. Micky and Tommy are runnamed James and Browe pretumably. Another record, "Frit-co Bay" (72758, romewhot leftiler) li produced by LouRetzner



and arranged by Jim Sullivan (perhaps the Big Jim Sullivae el Tom Jonar fame?), so maybe they're English (maybe It'r evee Micky Jones el Man, for all I know). Aeyway, a terrilie ree-

THE CRAIG--I Must Be Mad (Fontana 1579)

Some thooriest hold that the best rock & roll it made by ortists constantly working on "the edge" (all psychotic crack-up, total breakdown, etc.), I'm sure this demented record [m't what such theatest had in mind (they're talking about lysical speed demont like mid-slaties Dylan and Lou Read, more likely), but lift right thate overhanging that mystical charm, it open with breaknesk gultar leading leto a pulling till pueetvated by savage stothing ehords and machines-gun drumming faster thoe onlything since Love's "Seven & Seven li" (on edge cleric in its own sight), and even wilder. There's a placeing, fronte lead break, and the record it constantly teetering on the brink of uncontrollable freezy. The mat reals record I've ever heard. Produced by Larry Page 1e early 1962

GRAPFS OF WRATH -- Couse It Was I fee/For Every Year (VIto 006) A wild number set to a pulting two-ehord riff, the record rounds like a cross between "Glaria" and "Pushing Too Hard" (musically more like the former, vocally like the letter) with more Seeds Influence In the "Girl | Want You" orgae. The flight kind all interesting, noo-the instrumentation and the Turn Ture Turn" type lystes are obviously Byrds-inspired, but the vocal round like the Brothers Four or one of those MOR/ telk importing quarters. Lebel's from San Pedro, If that helps

MASS CONFUSION ROCK BAND: -The Wor Roger On/Mass Confurion (Malibu IOI)

The A-ride is a rather dirge-like protest rong, murleally/ vocally not unlike rome of the rlow numbers on Love'r first of bum. The lyrics are great, though --"orders come from high obove/Are you a hawk or a dove?" --and near the end of the rong (witcher targets bewilderingly:

"Feoplo who say they care Wolk with Howers in their hois They roy love it all we need Yet there's eo substitute for speed..."

But the flip It ever thronger, are ominous tune pureturated by occarional rack flurries which manages to drag vistually the complete reope of modern sociocultural phenomena ieta is romarkebly murky world-view. Lyrle samples follow:

"I walk through bowers of flowers and bomb theilters Looking for tymboli and puppy dog tails!

"Should I tracke menthal or charcoal or many Ark Moharlihl II God Ire't dead?"

") welk through bowers of flowers and bomb rhelters (4th repetition of an apparently cherished bit of delt phrating). Wandering if tomeone is waiting for me Taka out the trash, that's the fifth time I've tald you I'll take my suifboard and head for the sea

The choros rums It up | I guest;

"Listen to the round of cut mass confusion Mayo Moya Maya it's ell Illusion'

D-MEN - Don't You Know/No Hope For Me (Veep 1206) Don't You Care/Mousie! Around (Veep 1209) As fait Coart bond of general obscurity, the D-Men's output on Veep (a UA subsidiary not known for anything but R&B in general) is quite impressive, "Don't You Know" has o ealliope-style organ and is otherwise an excellent errorz.

Merseybeat tune, while "No Hope For Me" has a modified "Be My Baby" beat (substituting a geltar shord for the emphasized drum shet), orgae rimilar to the A-side (sounding almost like Del Shannon's stult here) and a fine falk-rack sound, "Mousin Around" It a larget table Instrumental, but "Don't You Care" Is Around it o longer tools instrumental, but "Don't You Care" is a rounder pop-racket, not as good on the first ingle, but notice for on eeorgatic gullor break extremely stilller to the Stones' in "It's All Over Now." The group may well be faceless power of the Wodhors/Askew team, loter responsible for the Fitth Estate and the Bloder of Gross—they get the writing credits. Anybody have more Information?

Thir could ge on for day, (and probably will below), but I'd better hold up for a minute. I'll tack a batch at addenda and other semi-factual addities to the eed, and wind up by once agaie ieviting eonespandenee, odviee, and clender, for leformational purposes (not to montion, the appropriatement ol my personal record collection), I'm looking for interested readers whe'd like to rell/twop rocords - particularly from Britale and Europe and Australia, but also here in the States. Also surveys (and by the way, did eny of the pirates le Biltole evot fisue prieted surveys?). Old coples, xerox/factimiles, acything along those lies is no '56 through '68 (efter that they become pretty well homograped). I con trade xeroxes of '65-67 L.A. surveys and suchlike mileor leducement il anybody't te herested, but le any case all huedexes are angerty totlehed.

ODD ZEN ENDS

A lew itray corrections/edditions regarding last lise.... Genry & the Peeemakers' "Don't Let The Sun Cotch You Crying" was se original rong, not to be confused (except by me) with the Ray Charles single of the same title... Dick Taylor remained with the Pretty Things through S.F. Sorrow, as was not reported in the original ordele...The John Stewart to amed with Scott Engel on the explaitative Towar "Walker Bros." recordings turns out not to be John Maur or Lerroneously assumed. This due also recorded as the Madinee on Clotter 6303, a spectral monster Instrumental called "Heunted". Live that down, Seet ... On the Planet label, the Cardureyt "Tiek Tock" (122) did come out in, the U.S., which probably means 121 (Gnomes of Zuitch) did too

When "To Str With Love" hit, both Plekwick and Parrot rushed out riopdosh LPt containing a good partian of Lulu's Dec-co material, with and without the Luvers. The Pickwick budget item (Lulul) has a lol of archethol/pop lacks from her see-and British LP, but also Ineluder "Ho!" Sure The Boy I Love" and a couple of raspy rockers (eheek out Darle!" "Dream Love"! and a couple of raspy rockers (eheek out Darlet "Dream Love!" From Lulw With Love is also plegued with slush like Chii Montez't "Cell Me" (e Bilth tringle lor heil, but has the essential rockers—"Shout", the Stonet "Surprite Surprile", and the sub-lime "1"! Come Running"; plus "Hose Comes The Night" and (surprise, surprise) "Lles" by the Kniekerbockers, Everything but "Just One Look", in loet...Aed yes, "Jimmy Page was delicitly one al Neil Chiittian't Crusaders....

Both the Overlanders and Unit 4+2 were rather covalledly dimissed as "folk groups" lett Ittuo. They were that, baste-ally, but both made a few really axeallent records. The Unit 4+2't feter, less succertful releases were often facelnating (por-ticularly "I Was Only Pleying Gomer" (London 1009), displaying Beach Boys-like complexity). The Overlanders cut on lereverting folky treatment of Jahnny Pretton's "Crodle OI Love" (Hiekory 1362), but their eroweling achievement was "Don't it Make You Feel Good" (Hiekory 1275), a stirring beat number with chard changes straight out of Bruce & Terry or the Fontostie Boggies. The song was written by the Shadow (theli Hight-fy less sporkling version It on The Shadows Know LP, Atlantie 9997); and it's interesting is Hight of Heek and the boys! Influ-ence on all the Americae lettrumental turf bands that they could also write one of the lew British rongs that qualify for the vocal surf gence. In powing, all the Shadows' vacal numbers (heard sound quite strong (including the two Narvie Welch & Forms albums, good Marmalede-like harmony material)....

Another highly recommeded riegle at the era in Ion & the Zodiocs' "No Money No Honey"/"Where Yêre You" (Philips 40369), one tide a raving rocker, the other a levely, ethereol, horpstehord/tympant-domirated tuee. Recorded le Germany, it was erranged by Klaus Doldinger, a big nans le Teutonie cosmicrock elected these days

Touring the Mowert of later, the Chilo Express and 1910. Fruitgum Company. Bring back bubblingum...and on that note, It turns out the original version of "Little Bit Of Soul" (a Ceiter-Lewis tune) was cut in 1965 by a Billish group colled the Little Darlings (UK Fontana 539), , And Ilnally, do your best to get hold all the Creation retriue (UK Charitma CS 8); a truly Fabulous album,

LOVE THAT DIRTY WATER

THE

STANDELLS

BY GREG SHAW

It goes without saying that the Standells are one all the most important groups at all time. No pre-56 group is on LA could even compare to them except the Seeds, and these were few asymmetre who could approach their laufillest distillation of all that made up the "punk" tyle-. Stanes it is, taucting vacals, victous fyrics, burning fuzzione, everything sight down to the black turtlenecks was absolutely arehtypal. They were one of the first punk groups, along with the Kingsmen and Raiders, and and all the longest-lived as well.

Although they recorded extensively belone really making it, it was the entrance of producer/songwrites Ed Cobb that was their turning point. Cobb, a former member at the Faur Props, twos a punk planeer, ringle-handedly explaiting the rich San Jace reene (Chacalate Watchband, E-Types, ate.) and being elacely invalved in the great Tower/Sidewalk group at labels. It was Cobb who wrote and produced what was to be some the Standelli' onthern. "Dirty Water."

"Dirty Water" was one of those perfect records, almost le a elas with "Loule Loule," Built on a timple yet unfargetable its mote riff. It leatured a rasping, theoret yet unfargetable Stones harp sela. It was a huge notional hit, for bigger that most other elastic punkers. The album that followed, their little with Cobb, was a mosterplese. There they though an too cover, looking like Terry Knight & the Pack, diessed is mad elather from Macy't "Tiger Shop, " looking cool and curling their lips rilightly. Inside was one of the best album at larek's best year. It opened with "Medication," on absolute elastic of droning fizz tome/reverberation spill. And the lyrics! "Sha does to me what other gills don't do; she blown my mind when she starts to thoke." This paces to the fabled Girl Who Does It is fallowed by an equally elastic mackery of the equally fabled Girl Who Halds Out, a contemptuous rumber called "Elittle Sally Teara" (also cut by the Kingsmen, Dan & the Goodtimes, and athers).

Still on tide one, we go through a flow filler called "Thera's a Storm Comin', " and leto "19th Nervous Breakdowe, " Secets and contempt are again the order of the day, as the Staedells pay tribute to the acknowledged matters of scorn. They put on a good show, matching the taut electric fulless at the Stones' sound almost exactly, from a simples, more eastly angle. And this is followed by "Dirty We'es," elasing out one of the finest LP tides is all lowed to soil.

The other tide is weaker, but still adheres to the sack-bottom essence all punk structure. The chords change Irom E to A and go through all the other stime-hallowed progressions with the assumed Goy Lombarda playing "Auld Lang Syne." It Includes "Hey Joe," the unfalling else that you hald a 1966 album is your hands. Side two also contains "Rail," the heunting flip all "Dity Water," with great acho-ehomber harmony, a distring yearing plea for a girl to doese, and the best four-bas Ireakout Instrumental break this side all the Yardbirds. But the honors last tide two must go to Ed Cobb, who delivered enother immortal ratement is "Sometimes Good Guys Don't Wear White." In those days we were all eages to be Impressed by this kind at high tehool philosophy (witness the earness attention given rongs like "Universal Soldier" and "Mister You're a Better Mac Than I"). But the Standells, while delving leto the gence, lay waste to these large trained in the standells, while delving leto the gence, lay waste to these targets and the stands: "Il you think those guys in the white collars are better than I on bothy, loke off! You don't dig this long hali, get yourself a crewout IT."

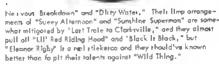
The Standelli were well e-tablished two or three years before Cabb met than and produced "Dirty Water," Larry Tamblyn (who'd recorded and produced records on Faro, as Eart La label) teamed up with Tony Yalentho is 19-52, and In '63 pickad up Gary Lana and Diek Dodd, a larmer Mouseketeer. In 1964, they appeared in Get Poursell a Callege Girl, a stronge movie feating the Dodd, the Armell, Stan Getz and Jimmy Smith. In it, they performed two songs: "The Swim" and "Barry Moranie." The cover photo shows them In high-styled pompodaurs, matching tuxedes and ties. In those days they were the elastic protopunk band, their repertoire constiting all work-em-up standard like "Shake," "Ook Poo Poh Doa," "Money " and the leavi table "Laule Lauie." This period is well-documented in their Libatty album, it Person at P.J.11.

It features the above songs le addition to "I'll Go Crozy,"
"Linda Lou," "Sa Ilne," "Help Younsl" and "Peppermint Beatle." The seeds al lates greatness are eleastly present, the major
diffreeees baleg the deminance of the argon, the relatively
passive sale at the guitar, and the reliance on established, over
worked material. But their nessent ability it as abvious as it
myst've been to Ed Cobb.

Other early enedits for the Standelli Include muste for the RIms, Zebra le the Kitchen and When the Boys Meet the Gilts, appearance on "Shindig," "Ben Casey" "The Bing Crosby Show, "The Munstrn, ""American Bondstrand, "The Lloyd Thexton Show," "Shebong," "Shivoree," "Hollywood A Go Go" and "Hollywood Directheque." Also under their belts were tours at looped and Central America, in Incret, they had paid their duer by the time trucess found them.

Getting book to 1966, "Sometimet Good Guyt Don't Wear White "was put out as a single from the first Tower album, ba-same a minor hit, and was leatured on their next LP as well. That album let all with "Why Pick On Mc." notable for its near Its message was the usual one of ragatock avertonet. curraged pride. The source of the Eastern leftueees become clear with the next song. Faint it Black." Yer, it's book to the Stones, whose own version at the song was one at the most powerful thiegr on the air at the time. This it less successful than "19th Nervous Breakdown", or the erretal drum part it beyond the abilities of Dick Dodd. Much better is "Black Haarted Woman', a cry al rage underscored with mysterics organ and ping-Ing gultar notes. The album also includes a version of "My Little Rad Book" that's better than Maefred Mann's but not as Little Rad Book" That's better than Maetred Mann's but not as good as Lova's, a kleda sight-on song called "Mr. Nobody", and a great Cobb number, "Have You Ever Speet The Night le Jall". They knew their audieeea, these guys did, and they weren't raiking about any dumb drug bust either. When thay sing "have you ever speet the eight in fall? Well I have you know they were these for samething berte and teenage, like twiping hubcopt, or eruising around with open bottler at Call 45 le the ear, or croshing a trait party, or maybe even trying to run some old codger all the road. The kind of stull acy kid could identify with.

Though they had replaced baselst Gary Lone with Dave Burke, probably because of Lone's adamant refusal to comb his half down over his forchead, this second album was a marked earnedowe from the first. But the third was worse yet, being little more than a shameless sellout. The Hat Ones assess their versions of eight current hits, also securit at 19th



Of course, we must appreciate their position. It was now the early part of 1967, and nobody weeted to hear about dirry water; If you were hip, the place to be was San Francisco, blowing you mind with the Graheful Dead. The Standelli were looky ecough to even be allowed to record at this palet...!t's a wonder they were able to make one lost album—and that it tyreed out to well.

Between The Hat Ones and Try It, the Standells were ievolved ie an extraordinary film colled Riot on Sunser Strip, based on the Strip riats of summer 166, and released le 1967. I don't know how much publielty those riots gat autiside al Calilomia, but here they were big striff. The Sunset Strip—aetually a million as a treated oil it just west of Crescent His., were THE hangoul for kilds during the period equivalent to the beginning of the Haight/Ashbury in Sae Franchico. The temogras left has some dissire to gather and make the scene communally, but in the absence of a bohemion community to do it in they were left to mill on the sidewalks that connected the various tree leit to mill on the sidewalks that connected the various tree leit to mill on the sidewalks that connected the various tree leit to mill on the sidewalks that connected the various tree elubs and hardeg stronds that passed for meeting places. The Whitkey, Pandora's Box. The Lip, It's Box., Clar's...that legendary names, now mastly game, were the focal points of a seee daminated by Sonny & Cher, Lave, the Mamos and Popas, the Tuttles, P.F. Sloan, Rodrey Bingerhelmer, Kim Lavley and the Bytds—star who, In those days, still walked among the people and made the Strip reene themselves, much as the Dead and the Jellerian Airplane were part at the treet seene up

It was a scene at teeeybappers in bellbottoms with garga boots, palka dot thirts and Jim McGuinn granny glasses, desperate to escape their drab Impersional surroundings, and finding their only haven in these small clubs that dotted the cold, wide expanse at Sunset Bird. Rock music drow them there, but those who couldn't allard to get ieto the slubs, or had just left, as simply liked the threat scene better, gathered until the idemalks ware formed for blocks and the big hotels and restaurants

"Did Pink Floyd belong to the Standells' fan club?"

In the erea began complateling that burlness was being scored away. The cops moved le, made mast arrests, busted heads, end provaked the state. And that was the and of the Strip scene.

But not without a lal protests, on the threat and on record. The Riot on Sunset Strip film, pure explaination though it was, ""...the most mod, mod world of the Hippies, Teesybopers and Pat-Partygoen...out for a new thuill or a new klek! The most thocking film of our generation!") was the source of a great collection af songs that come out as the source of a great collection af songs that come out as the sourchack. Along with a few losers, there was "Sunsel Sally," a sare Mugwumps track, "Like My Boby" by Drew, which was Dylan's "Spacish Harlem leeldent" via the Byrds with the lyrics changed to: "See the glil, she wears dork glasses...", "Sunsel Theme" by the Sidewalk Sounds, and "Children of the Night" by Mon't Boys, a teesybop protest song let the same mold at Sonny's "Lough at Me." But moving past even these, we come to four real monsters.

Two belong to the Chocalate Wetchband, and if the FMF In thell elbums was like this, they might est have been forgotten so fair. Perched etap the absolute planeta at itorry-eyed Billish levision volrigiony, they reterm out a killer rong colled "Sitting There Standing," a Yerdbirde "Naze are Blue" ippoff just bursting with Jeff Back power chords and Chicaga blues runs, the bass surging along post the pelni at distortion, and the vocalist ranging from hourse morter to high-pitched walls. It's fantasic, surpassed only by their other number, "Don't Need Your Lovin", "which gives the rame leastment to the Kleks' "Milk Cow Blues," bringing in tombourines and maracass to carry the whole production to the utilimate level at greatepunk thunder.

Impressive, indeed, but nonetheless totally outclessed by operance at the Standells, with a song to supernally magnification a gruingy Colifornia punk level that it puts those two shieling Watchband monuments and all their own pravious work. In the proverbial shade. I refer to the tille song, "Riot on Sueres Strip," which is the quietesence of LA punk and one of those rore songs whose lyster bear quoting in full;

I'm gaie' down to the Strip tonight
I'm not gonne tray home and trip tonight
Long hair seems to be the main attraction
But the heat is cousing all the action
Bright lights everywhere
Pretry glits with long bland hair
Whose matter people? They don't core!

(charus)
Just doesn't seem fall
To bug you cause ya got long hall
Even the parents are beginning to stare
Because at the triens, on our street
It used to be read, now lift just a place
For black and white cas to race.
If yourse a list, If yoursh' a riet, yeah!

The music ir matched perfectly to the spirit of the lytics, leaving an unforgettelle guitar liff, every bit as leevitoble as Kelth Richards' on "Soit factlen" and setually more affective in the context all the song. Frustration and defiaces color coch word and note. It's also among the most powerful colls to violance sock has produced, copturing the parest theill at setellion le a way no one also has surpsed. The only record to approach this glarification of lesstraellon is the Beach Boys' overwhelmine "Sudeet Demonstration Time." Like the letter rong. "Rist" features the sound al police than spiled in at the proper moments and succeeds totally in evoking the excitament at self-rightness confrontation. Il It had come out during the slots, instead af a year later, who knows what might have happened?

Perhaps it was thit film appearance that persuaded the moguli at Tover to give the boys one more chaese, but they were hedging their best just the same. Not only war "Riet on Sunsel Ship" in-eluded, but both tides at the colven were taken up by the most outrageously crude hype tince those ald "party records" that promised noughty delights untail and delivered only a disappointing collection of fixed disty jokes, "Baesead!" It reteamed. "The most talked-about record at the year: "But the top to the most to the about resort at the most to the wast and the promise to the most record of the year." The record referred to was "Try It." Never heard at II? Not surpringly the whaleonthroversy was the product at Towar Records' merchanditing divirion, with perhaps a puny eare at that where some local radia tration refused to play It because the group hadn't had all te have years.

Certainly there was nathing about the rong that lent I feel to acetroverty or censure—or the Chila Exprest proved thereby alter when they released it at their second ringle. Whereas a group like the Troggs, whose "Gonno Moke You," "Give it to Me" and several ethers actually were baceed, could justly have made such

etalms, "Try II" was ruprisingly tame. "Baby, I can tell you want rome cell on; well cellon is my middle name. C'moe ced try II..." What's the big deal? But II you can larget your outerage at not being Hillla ted, "Try It" is a line song, in a class with the material on their first elbum. Another which deserves equal acclaim is "Borracuda," though it suffers from the excertive either try ins "Interpreting and a Helf," is II a reture to Wilson Pickett didn't in I trell herold the imminent demiss of the group. Water yet, they were penning limitation Pickett range Tike "Can't Help But Love You" and podding things out with ald shandards like "Si. James Infirmary."

But an the plus tide, besides the three sorgs mentioned, we have "All Fell Down," which it truly remarkable for its resemblace to Piek Floyd's "Set the Controls For the Heart all the Sun"—the terms batic siff, some orgae sound and all, which



leads to Interesting speculations. Were Piek Floyd members of the Standellir Fan Club? Not as outlandith a certion at you might think; the song endrie e welter of electronically-produced psychedelia and muritive been released about the rame time they were looking for a followup to their first album, also on the Tower label. Who knows, it the Standellir had taken a hint tram their pale the Chacalette Wetchband and ret their control tar outer rpace, we might have taday a space-rock group that could put Hawkwited, Amon Dural and yes, ever Pink Floyd themselver to home. Can you Imagine, "Riat on Deneb XII?" The werld will cevit keow what it mitted...

But the Standells, alos, were too deeply treeped in punk tradition to vesture for from those first the chards, and they were getting along well enough or a eligibility at the have rome vested intretes in maintaining their image. Sa, like a thousand other groups that future generations will surely villify at les not accompleing in their time, the Standells put out a few hopeful singles and pelered all through the land all car vegar dates and dealling bookings right into the inevitable oblivion which has claimed some all the greatest tolents of out time. These they shand, arm is as must the Trashmen, the Weilers and the Thisteeth Floor Elevators, hustled by a cincerstitive public late a trage obscruity. I mean, when even a trigle like "Acimal Giil" doesn't make it, you know fate has turned its back on a group. Sa the Standelli, when you come right down to it, sever had a chance.

All the same, they're still around. After Diek Dodd lell and put out e rele album with Ed Cobb, the athers laved a replacement and kept playing whenever they could, halding down doy jobs on the stoe. I lost saw them le face 1972, In a small Vee Nuys club, playing the hits ("Hanky Tank Women," "Maggle May") and an occasional aldie for the latthful. They rounded great, although the eight other people in the club seemed more interested in their dileks and their dates. But thosis the kind of place the Standalls storted from, so you could say they're back where they belong.

STANDELLS DISCOGRAPHY

LARRY TAMBLYN

Pathy Ann/? - Faro 601 The Lie/No. Bulde, La Bour Lare 60

The Lie/My Bilde is Be - I are 603 Dertiny/Thir is the Night - Fare 612

LARRY TAMBLYN & THE STANDELS (FIE)

You'll Be Mine Someday/The Glil ie My Heart - Linda 112

THE STANDELL

Zebra Je the Kitchen/Sameday You'll Cry - MGA 13350 Peppermiet Beatle/The Shoke - Liberty 55680 Help YouselJ/I'll Go Crazy - Liberty 55722 Linda Lu/Sa Fine - Liberty 55743

The Bay Next Door/B, J, Quelzal – Vee Jay 643
Don't Say Goodbye/Big Boss Man – Vee Jay 679
Dirty Water/Rari – Tower 185
Sometimes Good Buys Don't Weer White/Why DidYou Hurt Me –
Tower 257

Why Pick On Me/Mr. Nobody - Tower 262
Try It/Poor Shell of a Mon - Tawer 310
Riat on Surest Strip/Black Heerted Womee - Tower 314
Ninety-Nine end e Helf/Con't Help But Lave You - Tower 348
Animal Git/Soul Dilpple' - Tower 378

DICK DODD

LIIIIe Sirter/ -Tawer 447 Guilty/Requiem: 820 Latham - Attamek 102

ALBUMS

Get Yourse II a Callege GIrl - MGM E/SE-4273 Bony Moranie; The Swim

The Standelly In Person At P. J. '1 - Liberty LST-7384
Fielp Yourself; Se Fiee; You Cen't Do Thaty What Have I Got
el My Own; Maeey; I'll Ge Crezy; Bony Maronie; Ooh Poo Pah
Doo; Linde-Lu; Loule Loule

Live And Out of Sight - Suntet SUM-1136
Louie Coule; Ook Poo Poh Doo; Bany Motonle; I'll Go Crazy;
Lleda Lu; Shake; Peppermini Beatle; Sc Fine; Help Youssells
Money

Dirty Water - Tower ST 5027

Medication; Little Selly Tears; There it a Storm Comie'; 19th Nervous Breakdown; Dirty Weiter; Pride & Devation; Some-Ilmes Good Guys Don't Wear White; Hey Joe; Why Did You Hurt Me: Reti

Why Pick Oe Me - Tower ST 5044

Why Piek On Me; Peiet It Bleck; Mi Hei Fatto Innomorare; Bleck Hearted Woman; Sametimes Good Guys Don't Wear White; The Gill and the Moon; Mr. Nabody; My Little Red Book; Malellne; Have You Ever Spent the Night ie Jall

The Hot Ones! - Tower ST 5049

Cert Traie to Clarks ville; Wild Thing; Sunshine Superman;
Sunny Airemoon; Lil' Red Riding Hood; Eleonor Rigby; Block
is Black; Summer ie the City; 19th Nervous Breakdown; Dirty

Riar On Sueser Strip (Soundtrack) - Tower St 5065 Rior On Susser Strip; Gel Away From Here

Try It - Tower ST 5098

Cee't Help But Lave You; Ninety-Nine end e Helf; Trip to Peradise; St., James Jefirmary; Try It; Barracuda; Did You Ever Have That Feeling; All Fall Dawn; Poor Shell at a Mon; Riot On Sanset Strip

First Evolution of Dick Dodd - Tawer ST 5142

Lonely Weekends; Tell the Truth; Stone Blues Man; You Lied to Your Doddy; Under Continuation; Tweety-Four Hours of Lonelieess; Little Sister; Mary, Mory, Row Your Boat; Here We Go Apolle



The Strange Fate of Sky Saxon



&The Seeds

and guitar breaks, while Sky managed to mention all the right gills — Long Tall Sally, Miss Molly, Short Fat Fanny, Bony Moronle, that crowd — along with that pashest all thirll spats, Blueberry Hill, in the course of his paean to Dairy Mae (unaccountably pronounced or if the had trolen has first name from a prominent Cuban bandleader). The Penniman-rtyle whoops along are worth the price of admission (which was ariginally \$1,00, but may well be higher now in callectors' circles).

Meanwhile, the local group Lava had recred an artonishing ruccess by releasing an album in advance of their ringla ("My Little Red Book"), selling thousands al LP'r around the area. The Seed and GNP decided to come a piece of this new action, and so in the late spring of '66 their first album (The Seeds) ruddenly appeared in local rioter. A combination of an arresting cover photo and a lot of word of mouth gar the Lave album alf the ground, and the same factors operated with the Seeds — although their cover worst porticularly aftention—grabbing in itself, the group sure was. Four rullan toughs with the longest hair anybody had seen; Sky hyper—cool in a pair of well dinsect—orb shades, guitaritt Jan Savago (the Indian of the group) with a couple of feathers in hir headband, and Daryl Hooper (keyboards) and Rick Andridge (drums) looking equally surly. I'm sure hundrads of albums were purchared (like mine) out all pure curlosity, and the word quickly spread among Strip habitues and high school cognos centi. Rumons were soon buzzing about a seven-minute track slated for their next album called "Acid" (1) and the first LP become a prototypical underground sensation.

With good reason, too — it'r a great album, probably their best. The top track is generally held to be "Pushin" Too Hard, "their most formous song and tha archerypal Seeds true — a relentless two-chard illip propelled by the distinctive alactric plane and a super-simplistic but entirely appropriate guitar break. The wards were supposedly composed in a frustrated ten minutes in a supermarket parking lot (according to Mark Shipper's bulging Teen Screen filor), thus qualifying a rock "n' tall lyrical at affithe highest achelon; and Sky'r punkish snall was never more vicious as he spot out the spiteful message. "Pushin' Too Hard" was so good, in fact, that the Saeds used the riff aver and over again during their career, especially on this album, where "Na Escope" (except lar one chord change) sounds exactly like it (on the live album the audience went wild aver the intro, under the impression that it war "Pushin'"), and "You Can't Bi Trusted" isn't for removed either.

But no matter, the Seeds were true Occult Masters of Plagfailsm, reading from themselver and others with superbitsele; and the whole album war laced with outrageour melodic tripoffs, such ar "Nobody Spall My Fun" (another "Downhome Girl"cop) and "Lose Your Mind," straight from the Stonas' "Not Fade Away" (the rhameless Soxon even song "galba leve want't lade away" at one point). In addition, "Can't Seem to Make You Mine" and "Try to Understand" are on the Lip; and there's also the frenzied white-noise ending of "Girl I Want You," the mesmelzing pre-Di, John voodoo incantation "Evil Hoodoo," and the hillatious call-and-response opening al "It'r a Hard Life," amang mony other highlights.

The record company had re-released "Pushin" Too Hard" at a rigile, and It was once again gaing nowhere, when ruddenly a late-hight deeply character with the agreeably cuddly moniker of "Huggie Boy" (an Eart L. A. Legand In hir own right), an a barically middle-of-the-road L. A. station, KRKD, started playing the hell out all it (st. well ar "Psychatic Reaction," both of which he eventually caused to break nationwide, a feat for which he deserves a prominent bust — for accoine, at least the middle of the help of the deserves a prominent bust—for accoine, at least —in the Punk-Rock Hale of Fame J. Other L. A. stations jumped on the dirk, It become a huge smash, and the Seeds began formatting widespread tean hysterial in the Greater Southern Callfornia region. Playing at U. C. Sonta Borbara in the fall of "66, they shut down the headlining Jelferton Alriplane; and a few months late an appearance at the nearby Earl Warren Showgrounds r parked near-mob-scener and repeated trageward assaults—even recreams. Denyi Hooper seemed, to the imprersionable been goed Seeds famatic viloving the rhow, to be the most phenomenal keyboard artist extant, and hir feat (reldom seen in the readous and the seeds for the season of the seen in the readous of the season of the season

The Seeds were flowering before the days when Dylan made year-or-more gaps between albums fashlonable, so their second album, A Web of Sound, come out in late September '66, Just or "Purfin" Too Hard" from the first album was starting to hit locally. The cover that revealed Sky'r prompt adjustment at

At one point in the legendary T-N-T Show, filmed at Hallywood's Hullabaloo Club, Petula Clark is belting out one at har big bear ball ad whila retailing down the after through the audience. The camera ponr across hundreds of ecstatic girls and enthusiastic, clean-out boys; but then, as Pet approaches the front, you see this tall fellow in the asile seat with a big grin and unbelievably lang hair, down to hir rhoulders. He's leaning out into the afrile, and or Miss Clark posser by, the rmites gamely and clarps his outstretted hand, and ha looks tickled hall to death. The show goer on, but movia audiances across the land must have wondered liestingly just who the hell that long-haired geezes way...

Turned out he had his own band, then playing the airport lounge circuit and other rmall clubs around L.A., hying themselves to deejays, and even autiting a few recards, none of which went anywhere. A lew months later, however, the guy with the long halr and hir band were to capture the hearts of the entire Sunset Strip and beyond, and ertablish a legend that Ilves on (tenuously enough) to thir day. Hir name: Sky Saxon (Richard Marsh, originally), and hir band was the Seeds.

The Seed'r first record, "Con't Seem to Make You Mine," was released around July '65, on the local GNP Crescenda lobel. II war a completely boggling record, spotlighting an almost ethereal piono (fairly unheard of at the Ilme) and any number of indescribably angulrhed howlr by Soxon at the end of every line. Further propelled by an instantly catchy tune, it was a unique sound, but the rocard was played about twice and then disappeared. They followed It up a few months later with a pulsing rocker called "You're Pushing Too Hard," and than with a lighter, fast-paced number, "Try to Understand," but both of these failed to roce either, genneling even less airplay,

Two fo the early filip sides deserve mention before moving on — "The Other Place," on the back all "Try to Linderstand," war a gilthy dithy vaguely reminicant on the Stoner' version of "Downhame Girl," with a truly rounchy sax break (a first-and-only appearance in the Seeds' repertairs) and a great spoken ending, camparable to the Standellr' immortal achievements in this area. And "Dafry Mee," the first single's B-stda, Ir a Seeds' classic, a hyperadrenal tribute to Little Richard, performed in riprearing rock "n' rolf tryle with fairly spiffy plana

his lenk leckr to a more conventional mod British populor length, and the group in general looked lets lorbidding. The albem Its-ell was a bit more pollshed, too, bet was ence again excellent (dig the Oldhemesaee liner noter by producer Marcus Tybalt, also). Altermath hed just come out and 'Gain' Home' had dazzled everyone's Imaginations; so the Seeds jumped on the lang-band wagon with a 14 1/2 minuter (langest even at the rime) aut called 'Up in Her Room, "a enzyte-psychedolic sextravaganze (perhaps a mutation of that rumored "Acid" track, which never did materialize). Those were some electrifying sequencer (especially the rave-up enting with "Sho La Lo"!. Iffed from "Gain' Hema"), and while its novelty was fresh its seventeon-minute stullificar) it tends to drag end, in combination with a slightly subpar out called "Just Let Ge" which pre-eades it, renders that side at Web ef Sound one of the group's low points.

The other ride is dynomite, though, featuring the fallow-up to "Pushin' Too Herd," "Mr. Former," and five other delights. "Mr. Former" was the Seeds' first venture into reclocultural regions and, with ell the growing-seeds Imagery and suchlike, in a precursor of their sebsaquent plunge into the flower power milleu; however, pretansion is minimal in this number, with linos like "Ho'r always wearing seedy clother" and "he looks like something from a very bad dream" keeping the tone light. Merically, "it's more argen-dominated (or is the I'p or a whole); commercially it was a top ten hill in L.A. but had only merginal national success. Otherwise, 'I Tell Mysell" and especially . 'Foded Pleture" marked a more selletive and meladic approach for the Seeds, the former being vary catchy (note the Inexplicable overdubbed nasolities at the end, too) and the letter being eite polganat, what with Sky'r pessionate yearning to return to his innocent childhood and all that, "Rollin' Machine" and "Picturer and Derligns" are rockers; while 'Tripmakor' is a bonaffed runner, riffs copped from Kinks' "Revengo" (paribly by way at Ilmmy Page'r "She Just Satisfies, 'i Sky ever heard it), and fascinating lyrics (especielly at the time, when people could darlye Immense gratification from racognizing Donovan'r sugar cube" referencer in "Hey Gyp") about the subtermean tripmaker with hir "orange, green and white erystallized powers," not to mention a Dylanesque police whistle, to boot.

Alter "Mr. Former"'s local seccess in edity '67, the Seeds were in ralid shope. The Byrdr were storting to fade, Lave were becoming inseressingly erratic, and Beech Boys were Inactive, Beffalo Springfield were just becoming popular; so il you were "too old" for the Monkees, the Seeds were tops in L.A. (unterryou were on ultrahip snob who liked Son Froncince groups," "Cen't Seem to Make You Mino" war re-releared and hit #2 in L.A., and the group became so big that fair began to pretrue the leading pop popor of the ora, the KRLA Boot to tun rome erticles an the boys, which were duly published and make far emoting locating, thanks to the hyporbolic efforts of the labulous Lord Tim.

"Lerd" Timothy Hudson was en English hustler type, en ertr-while KFWB deejey whe was leter Involved with such steller aggregations as the Lollipop Sheppe, but his big triumph war tho Seeds. He apparently hooked up with the band around early '67, and began barraging what media there were with around pronunciementos like "The Generation of Seeds will overcome tha Age of the Stoner in rix manths" (June '67), and writing bias i wherein Deryl Hooper gave his alficlol age as "200 or more," playing himsell up as a relincarnollan of the great clasticel pienitts, he repetedly got his start as a "trand-in for Beethoven" (a lovely hype, considering Boopar's apparant octual level of keyboard virtuasity). Tim was elte responsible for the "Flower. Payer " tag which edihered elbotross-like to the group for the rest of their career; he had Sky saying things like "The farmer liver by the elements alone, the sun, the rin, and the earth, bet the earth needs lix leads to row the flower generation of the leaf end crying these on the earth below" or, more coherently, "Our round is definitely net rock "it ell. Rock in' roll was storted by Alen Freed. It's ell about baggy pants, thorr balr, and dell colors. The sound har changed. Our music ir blossoming forth with power and color. So we've given it a new name, one that fits the sound: Hower music."

The first exemplo of flower music war the Seedr' third elbum, Future, and the whole trip was sat down fee posterity. From the flexid jigsow-pezzle adver pointing to the incredible hyper-spaced liner noter (by Lord Tim and Marcus Tybell) to the even more videlty florid inherior, it'r flower power in its supreme orgendence. The lyries were printed let the first time (previous aveidancer peshape being influenced by mildly embarrassing stylistic quirks such as Sky's obsessional use of the phrore "night enday," on the first albem, in at least ten separate instances on reven different songs); on a profurion of partituded petals, Both the archypol punk raunch of the second gove way for the most part to beatific visions ("March of the Flower Childron," "Travel With Your Mind"), aminous nightmarer ("Falling," "Six Proems," in A Thousand Shadows"), and garbled seciel commentary ("Where is the Entraneeway to Play," "Two Fingers Parinting on You"). The barte kayboard/spaira/bass/draws sound was sugmented (gonerally pointlessly) by whor, cellor, tringed horps, sitars, tables, and flugalhems; but with all that it's still a fine album, idiculous and subline and sulted for beth terpsichorean and navel manervers. The sanies of Sky Saxon and the Seeds was to all-perverthess to overcome any formal at conceptual toadbloeks (well, elmost ony; et., the blues olbum, below).



An obscure, early Jineep of The Seeds. No known recordings. Photo equitesy Mark Shipper.

Weeknesses were ille on Future, and the genoral quality el the songs had deteriorated to en extent. The leaching tubor of "Two Fingers" and "March of the Flower Children," and the Inept enterior the control of "Trevol with Your Mind" were rather inksome, and "Felling," a seven inhaute bod-trip nightmore, can be a profound downor in certain moods, such as the one brought on by listening to all five Seeds elbums chanologically in one efternoon in preparation last entriels. On the ether hend, it can be quite effectively hypnotie, and songs like the ana-cherd wonder. "Now a Man" at the obscurantitically myrterioso "Six Dreams" were undeniebly impressive, "Where is the Entronceway to Play" contained the Immortal lines of poery, "Like a pheasant under gless you" to villing eway," and the elbem's spoken intro wer likewise cless! c. "Pointed Dell" tried too hard in palgrancy, and was not materially elded in thir pursuit by the odd trangled eroon essayed by Sky therein, but it's ellimately sort at touching and emusing at the same time; and "Flower Lady and Her Assirtant" made a roll dequal to "Mr. Farmer." "A Thousand Shadows" and "Out of the Question" sounded quite one-knowintic, the lammer because it wor another complete relf-plagiarization of "Pushin' Too Hard" (with an edded gratuliour poken mitro, Sky mumbling something about 1 daid it ell for you, my flower child"), end the lette because to actually dated from late '65 or the flip sido of their record single; it's a releatiless racker which is one of my ell-time Seeds faves, and top eut on the LP.

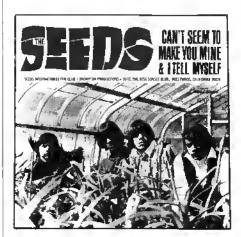
Future, oven without a big hit ringle ("A Thousand Shadows" mideharted locally), mode the LP charts in the 120°s; but then the Seeds run into commercial trouble. Personal appearances continued to go over well, but a lote '67 ringle," The Wind Blows Her Heir," was a dismal failure (it was a very pleasant rentimental love tune, pretty but everly spotlitiour oven by Soeds' trandords, and nativery commoreial). A rintimated above, they'd riorted to lose the hippies whan "Pushin' Too Herd' became en AM hit, and when they last the radio the bappers deserted the fold as well. And then, to real their lote, they released on LP celled A Full Spoon at Seedy Blues (mystericostly credited — from a commercial standpoint — to the Sky Sexon Blues Band, despite the suggestive elbem title, pictures all the first three Seedr albums on the back cover, and a recognizable front cover shet of the group. Credit Sky with prescience for anticipating the rubsoquent '68 blues boom, but otherwire a worso move couldn't have been made.

Arido from possible identity crises among unawara consumers, the album war comprired of incredibly intept and wrothedly lame bluer renditions, enough to instantify turn off all bur the most devoted fans (many of whom passed up this LP and wrote the group off). Today, in rmall doors, the album in a hillarious enconscious parady of the most deepd specier of whithe blues bands, but at the time outrage was more likely reaction; and the LP certainly had a district offect on the group's causer. What highlights there were on the record contrived mostly of Sky'r low down-and-dirty blues grents and instinuating vocal growth, but such transient enusement are overshadowed by the stunning linar notes. First, Muddy Weters deposes;

"I sineerely believe that at last America has produced a group to be another Rolling Stones...When you hear this new blues album, you, the IIstener, will underroand why Lem so rivoug in my belief in the future seecess of these oritins. Enthurlosm, desire, under-roanding, and above oll obility mode this sossion for me one of the greatest evo...Blues belong to the soul, and they've got ill!"

Then a <u>Variety</u> staffer appends on oven mare ludicrously loadatory 1P review, opining that 'With thir abullent Iric] bow bluor allering, Sexon puts himself in the same leages with ruch heavyweight blues betters as Joe Tumer, Muddy Waters, and Joe Williams."

Anyway, Seedy Bleas died the death (leaving the enanswered question of what ever possessed Saxon to record a blues olbum in the first place), and the Seeds' lellewing bagon to diminish. They took to pleying smaller venuer, and still managed to attact a sellieiency of fanetic lemme fans, but they were on the



downhill rilide for certain now. Sky took to offocting a sleekly-riyled mod haircut fresh from a Hallywood barber shop, and, rother inexplicably, a white burnoose (fresh from a Hallywood Berber rhop, no doubtly and this Doset! Chie image must have made a rebstantial impression (one way at another). But as the group conflued to rilide, they paradoxically produced a relation recording effort. Row and Alive—The Seeds in Concett (at Merlin's Music Bex in Orange County; one of the small dives they had taken to Irequanting). Humble Herve, a notable L.A. deelgy did a solid Better Jesse Crawled namber (a year shead of the MCS, too) to get thingr rolling, and the excitement seldom legged. The LP contained solid versions of "Mr., Farmer," "No Essepe," "Cent't Seem to Make You Mine," and o more littenable 10-minute "Up in Her Room" (with a lew now lytics); plur rix new songs, all good. Most of them rharded a trange recurrent gypsy motif especially "Forest Outside You Door" and (naturally) "Gypsy Plays Hir Druns," but in any ease, all the





A couple of the Seeds' more usual plature fleeves. The one on the left war prieted full color on a oversize transpared polysthell ne bog with a flow & peace to the world" Iffustration on the back, and is the rarest Seeds steeve of all.

new outs are dejoyable (*Night Time Glit, " 'Mumble and Bumble," and "900 Million People Dally All Making Love' beleg the ritellar covalitier). These there'r "Sotirfy You," a broad now Seeds clarrle with killer chards and lyrier from the list album mold, combleing rox and radios and TV't in quintessectial resegoe festilan. The LP closed with, appropriately, "Pushin' Too Hord," with Sky dedicating it to 'Society, "ause in Irrill har a memage."

Row and Aliva was the lest Seedr album. They continued to deellee, playing prostige gigt like the Manrovie (Ce.) Lesc Club (le the basemet all or uburbace church), and turning down other doter because Sky dide! was to "reduce his Lee," (eccarding to that emileset observer Lord David Sulch, writing le World Couchedowe, rummer '69). There was all lind concert at the Social Monitor Clyle which reportedly weel quite well, with Notil Young League up to thout a request for "Puthle" Too Hard;" and there was a final and-'69 GNP single, a double-sided attempt composed by the Legendary Kim Fowley and current Phonograph Record publishes (thee World Countdown editor) Marry Cest, Coverleg all the bases, one slad ("Foiling Oil the Edge of My Mindi") was a kind of bousey acid couchry dirty, with some hirthoole gruet by Sky, while the other ("Wild Blood") was a mildly heavy blues/rocker, hall of which was bletantly capped from the Traggr' 1 Coe't Control Mysell.' Noturally, an ace record, but agale a commercial follure.

Nothing war heard from the Seeds or Sky Soxon for two years, but thee they ruddeely reappeared, on the MGM label (elter the dope purge, too), with a ringle called "Bod Part of Town."

Result, lettont classic, albell evee more reromblad than arrual. It seems that Sky had been in the habit of issuing valnglations proclamations about beleg the best badd let the wested during the Soed's preedadeey, and hed developed a triong prychodelically-leduced mesteric complex. Meanwhillo, arraelates end hangerson were robbing him blind, reducing him to a state of adjustional deritation in Topariga Coeyon. The MGM association was somehow realized during this period; and "Bod Part of Town" has a decidedly screwloose auro, in the playing, Soxon's phraning (much last-minuto syllable-stretching to fill limes), and the modeled lystes ("Working ie the coal mices of Pittiburgh eed Philly, P.A."). It was a great soeg, though, with a captivoring fuzz rill and much throwbook cham. The filip, "Wish Me Up," wor are addly diffuse but pretty flow hose.

MGM resolutely released a recond Seeds single in 171, top-ride being a rimple-minded flower rong celled "Lave te à Summer Bosket," with en extraordinatily III-fitting rock- out break, Rother dirand, but the B-side, "Did He Die," was quite foscietingly demented, full al dirjaieted rempo changes and a degenerated Doors-like monologue about same enigmatic Western kilaler figure. The record were set all le mid-seream, and sounded definitely headed "round the bend,"

Ar of now, the other Seeds have long rises scattered to destinles unknown (likewine unknown in the detual perspect on the MGM singles; the last GNP seriors were quite short on original group members). Siy (now calling himself "Sunsar") has become lecevasingly rhabbies and other-worldly, at one point affering, the rights to fit compositions for \$200 while claiming him new music would sell "100 million" if only some company would see the light.

le the spring of 1973, Tamed Improsocilo Mork Shipper become leterated to cutting a ringle of Sky, backed by L.A. in latterwiddly punk-rackers, the Droogr, to whom Soxon and the Seeds

ware legendary heroes. There eccordingly transpired a lucehoon meeting ettended by Mark, mysell and (Irolly) Greg Show, Shyws secomponied by a diffuse individual known or "Raibows," apparently a guitarlin, Soxon, sparting a lash full beard and drouping mustacher, boasted endlestly about hir musical prowess, relating how the Railling Stones were afroid to play on the same bill for fear at being "wiped all the stage," how his new music could austell the Bearles, how he'd been to see God and come down again to tell the world, with constant effusions regarding Rainbow's pultru genius as well. All the while he stitual massive dollays of travoberry ryrug into a cup of cold, muddy calleg, rippleg of II or it to obtate rome larm et wite justemance, but contriving to allow most of the viscous liquid to disp slowly from hir mutracho endr. He war eages to work with the Droogs, but logisticel reasons provented it; however, we did hear a tope of hir biest musical ercetions. And through all the rombiling hell-fire manalogues and leept playing (particulest) Rainbow't), the old Sky Sai on magle was rtill there, value or difficiently excellent songs.

When let theard Irom, Sexon had lost filt gig as dishwarher at a Sueror Strip health lood jolet and would talk of nething but the Seeds' TV appearance an "The Mothors-le-Law' rome reven years ago. His post-Seed travails qualify him or one of the most drartie cosualities of the "psychedelie era," but his music, his riacee, and his image will endure as elastie for the genre and the period. Whether as a warming against the periit of megalorancia (Saxon's Stones boart was apparently broadcast from "67 on), a rage of the seamy underside of the seek end roll busicess (he war eary pray for all maners of finacelol/spiritual sipolis), or (prelarably) a celebration of some of the Sixtles' rowest, reckinger nurle, the Sky Saxon & the Seeds story in one to remember.



SEEDS Discography

SKY SAXON

They Say/Go Ahead and Cry - Conquest 777

THE SEEDS

Cae't Seem to Make You Mine/Dollay Mae — Cresceedo 354
You're Pushing Too Hord/Out at the Question - Cresceedo 364
The Other Ploee/Fry to Understoed - Cresceedo 370
Pushle' Too Hord/Try to Understand - Crosceedo 372
Arr., Farmer/Die Escape - Ciercondo 383
Kir., Farmer/Dip Letter Room - Chaeceedo 383
Coe't Seem to Make You Mine/I Tell Mysell - Crescendo 354
March of the Flower Children/A Thousand Shadows Crescendo 394

The Wind Blows Your Holr/SIx Drooms - Crercando 398
Satirfy You/900 Million Peoplo Daily - Crescendo 408
Willd Blood/Fallie* Oll the Edgo of My Mind - Crescendo 422

Shuckin' and Jiving/You Took Me By Surprire - Productions Unlimited AJ 22 Bod Part of Town/With Me Up - MGM 14163 Love Ie a Summer Basket/Did He Die - MGM 14190

ALBUMS

The Seeds - Creseondo 2023

Coe'l Seem to Mako You Mine; No Ercapo; Loso Your Mied; EVII Hoodoo; Girl (Waer You; Pushle' Too Hard; Try to Understand; Nobady Spoil My Fun; II'r a Hard Lille; You Con't Be Trusted; Exeuse, Exeuse; Fallle' le Love

A Web of Sound - Crescendo 2033

Mr. Former, Pietures and Designe, Tripmaker, I fell Myself, A Foded Picture; Rollie' Machine, Just Lei Go; Up le Her Room

Future - Crescendo 2038

A Thousand Shadows; March of the Flower Childree; Travel With Your Mied; Potend Doll; Flower Lody; Six Dream; Out of the Question; Where Ir the Estranco Wey to Play; Now a Man; Two Fingers; Fallle¹

A Full Spaan of Seedy Bluet - Crercenda 2040 Fretty Girl; Moth and the Flome; I'll Holp You; Cry Wall; Plain Spaken; The Gardener; One More Time Bluer; Creeple' Abouts Bussin' Around

Row & Alive - The Seeds to Concert - Crescendo 2043
Mer. Former, Ne Escape; Sottiff You; Night Time Girl; Up in
Her Room; Gypty Pleys Hir Drums; Cant Seem to Make You
Mino; Mumble and Bumble; Forert Outside Your Door; 900
Million People Daily All Makieg Love; Pushle! Too Hard

THE **GNP CRESCENDO** STORY by Greg Shaw



The Sceds' label, GNP-Crescendo, has on omazingly varied history for one so small, and is long overdue for some setrospective investigation. Gene Norman (the GNP in the name stands for Gene Norman Presents), who has operated the lobel in various forms for some twenty years, has much in a common with the men who founded Atlantic in the lote 40s. A fozz fon and collector himself, his tasted his own lobel as a means of being more closely involved with the music, and gradually broadened his rostes to include thythm & blues groups, among them the Robins, who letes went to Atlentic as the

This was on the Whipper label, an early subsidiary of Institution on the wingest states, an early substitutive of ONP, which Norman might have been obte to build into a large west cost R&B label on the order of imperiol or Modern. But Gene Norman never put as much effort into developing his second business as Wexter and Estagun put into theirs, palmostly because the second business was only a sideline for him seal Income come from the restourants and night clubs he owned, with the record label as a vehicle for recording same of the acts that performed in his clubs. So altes the Robins, whose "Cherry Lips" was a streable his for Norman, his label was lissle head of until his began signing a few at the groups that, as surf-mustic leves struck California in 1963, were making this rounds of record companies, big and small.

Csescendo issued a lew suit albums, with groups like Dave Myers & the Surfones (one of the bests), thin Renegolds, and the Good Guys (with their Sketeboard Music), and as 1964 sellins. In GNP began putting out more and more instretial of Interest, Beetle movelistes Ilian "I'll Let You Hold My Hond" by the Bootles, girl group records by thin Fashionettes and the Popsicles. and loreign groups like Billy Thorpe & the Azteas (Australian) as wall as recording local jark bands like Jay Bentley & the Jet Sel, Sonny Bono oneshol deals like "The Addams Family Thome by the Finnes, and local would-be teen idals like Delancy Bramintt,

But none of this really sold, and until the Seeds broke with "Puthin" Too Herd", GNP's bread and butter same from the myried BIIIy Strongn and Joe & Eddie records Issued by thin company. At the Seeds proved new tren sounds could be successful, Norman Inked more and more least of them went very far, there were some very fine sounds indeed put out by the likes of Mark & the Escorts, thin Bows & Arrows, (with an obscure folk-rock Dylan cover) the Lyrles (o first-rate punk bond), the Other Holl (whosn "I Need You" was a faisly large local hit, and a fine punker), thin Foremost Authorlys, the Talppens, the Fire Escape (with a great album Including "Baychotte Reaction", "Tofk Tofk", "96 Teors" and Kim Fowley's clossic "The Talp") and so am.

By 1968 both thin Seeds and the LA teen scena wern pretty by 1700 bom min seeds not me Universities of the Janglers' much washed up, but GNP continued listing records of note, primarily loreign ocquisitions such as Olo & the Janglers' "Colifornia Sun" and "Lint's Dance" and One Fordon's "Indian Reservotion" (the original version, and a bit, reaching #20 nationally in late '68). Around this time Norman also put out good records by the Poris Sisters and the Chantrilles, and also plaked up the Rumblin, Ltd., on excellent teen vocal group (sometimes seminiscent of the Four Seasons) from Omoho, w had recorded on Mercury, Capital and Sire, as well as local

If he'd had the resources, Norman could have build a group like the Rumbles Into a nationally known acit, he could group like the Rumbles into a nationally known acily he could have broken Olo & the Jamplers, who are huge in Europe, But it just want't possible. So GNP Crescanda is still there, In a they little office at the very end of the Sunses Strip. Every now and than they put a freek hit, like Python Len Jackson's "In a Broken Dissam" (enother record that should, by all lagic, have been much bigges) but the bills are still paid by Billy Strange and the othes MCP meeting the hit of the MCP and the best of the content of the strip of the best of the strip of the strip of the best of the strip MOR product (the Mom & Dods, Mayl Nutter, Bobby Nelson, The ManzonIIIo Vpices),

GNP Crescendo Is one of the lost of a nearly extinct breed of small, old-time independent record companies, and it's thin kind at company we could use more at today. Even now, a group could walk in with a masonably good record and get signed, elter ell the big companies have sold no. Just recently. Norman's son Nell cut his first record, a wnird psychedelic space-rock freekout number colled "Phoser-Laser", If GNP were no longer in business, I wouldn't have ever heard that were no ronger in business. I wouldn't have ever heard that second, which is reason enough for hoping they stay around, Sameday, I have a feeling, the next Seeds will walk through the door, and once again GNP-Crescendo will be a label to seckon with.



Rumbles

EDDY HADDID ENTERPRISES



ABOVE--The Rumbins, Ltd, Omaha's greatest contribution te rock & roll, along with the Coachmen ("Mr. Modn"), leses known as Prolessor Morelson's Lellipop, With their Four Seasons harmonites and solid pap potential, thin Rumbles were anniel GNP's lotest (1969) bids for success. Thin Bootles, bollow, were one at the first, with their 1964 release, "I'll Lot You Held My Hand". But who they work affecting, on record at least, nobody was buying....



DISCOGRAPHY

What follows is a selected label listing for GNP, eliminating oll MOR, fozz and other Irrelevant releases. This listing is taken from the company archives, so you may assume that every GNP selecte of Interest Is Included here.

- 311 The Bootles I'll Let You Hold My Hand/Neves TIII Now
- Oliver Morgan 1-Who Shot the Lala/Hold Your Dog
- 322 Fashlonettes Daydreamin' of Yau/Only Love 325 Berna-Deen This is the City/What's Thas You Gas
- 326 Good Guys Asphalt Wign-Out/Scratch
- 328 Dolanoy Bramintt Heartbreak Hatel/You Never Looked
- 329 Ambertonns Charleng/Bandido
- 331 Mr. Lee Lucillin, Lucille/It's a Sin to Tall a Lie
- 332 Jay Bentley & the Jnt Snt Wetusi 64/1'll Get You 335 The Fiends Theme from 'The Addoms Family'/Quetzal
- Quako
- 336 Populates I Don't Went to Be Your Boby Anymore/Boby I Miss You
- 339 Deloney Bramlott Liverpool Lou/You Hove No Chaice
- 340 Billy Thorpe Over the Rollsbow/That I Love
- 345 Gene & tho Esquires Space Race/Rave On 346 Azteci Summertline Blues/Whetcha Gonna Da 'Bout It
- 347 Jey Bensley & Jet Set Come On-On/Everybody's Get e Dancing Pastnes
- 348 Steve Wilson Pretty Little Angel/When Will I Learn Not
- 350 Mark & thin Escorts Get Your Boby/Tull Stuff
- 354 Seeds Con't Seem to Make You Mine/Dalsy Mae
- 356 Bows & Arrows I Don't Belinvin You/You Know What You
- 357 Ray Brown & the Whispers Fool Fool Fool/Prido
- 358 Mark & the Escorts Dence With Me/Silly Putty
- 359 Billy Thorpe & Aztecs Twilight Time/My Glil Josephine 361 Genn Norman Group Marters of Wei/Don't Think Twich
- 362 Challengers Man From UNCLE/The Strents of London 363 Doloney Bramlett Bester Man Than Me/Without Yous Love

- 364 Soods = You's Pushing Too Hord/Out of the Quastion 368 Chollengors Wolk With Me/ How Could I? 370 Seeds Tho Other Place/Try to Understand 371 Billy Len Rilay Ganno Find a Cave/That's the Bag I'm In 372 Seeds Pushin' Too Hord/Try to Understand 375 Challengers Wipeout/North Beach

- 377 Billy Lee filey Way I Leel/St. James Infirmary 378 Othes Hall I've Come So Fär/Mr. Pharmocist

- 378 Other Hall = I've Come So Far/Mr. Pharmacist
 381 Lyrla: My Son/So Glod
 383 Soods: Mr. Farmer/No Escape
 384 Fise Escape: Love Special Dollvery/Blood Beat
 385 Delicatesinn: The Rad Baron's Revenge/The Dog Fight
 386 Fourmost Authority Donce, Dance/Left Hand Lowyes
 387 Tsippers Taking Care of Business/Chorlena
 393 Lyrias: Wols/Mr. Man
- 394 Seeds March of the Flower Children/A Thousand Shadows
- 396 Challengers The Wores Country/Everything to Me 398 Soeds The Wind Blows Yous Hair/Six Dreams
- 400 Chellongers Before You/Color Me In 403 Foremost Authority Childhood Friends/Woe Is Me
- 404 Gaodobtes Listen to the Music/(The Shape of) Things to
- 405 Don Fosdon Indian Reservasion/Drawning Room 406 Tony Ritchle Comin' On Strong/Could You Really Live
- 407 Renaissance Goombay/The HI-Way Song
- 408 Soed: Setilify You/90 Million People Dally 410 Peris Sirters Stand Noked Clown/Uglless Girl In Town

- 412 Chellengers Chitry Chitry Bang Bang/Lonely Little Girl 414 Tony Ritelia Hos Anyone et the Porty Seen Jorney?/ You Can't Win 415 Chanteller - Out of My Mind/ More to Come
- 416 Fourmost Authority Ga For What You Know/I Can'l Get
- 418 Don Fordon Take a Heart/How Do You Break a Broken He ort? 421 Don Fordon - Sally Goes Round thin Moon/How Do You
- Brook a Broken Heart? 422 Soeds = Wild Blood/Failin' Off thin Edge at My Mind

- 423 Ole & Jonglers Let's Dance/Stralling A long
 424 Don Lordon Running Bear/Ruby's Picture
 426 Flying Circus Hayride/Early Marning
 427 Ola & Jonglers Whata o Way to Die/That's Why I Cry
 429 Johnny Apallo I Don't Need No Doctor/Good, Good
- 430 Rumbles, Ltd. Try o Little Harder/California My Way
- 432 Olo & Jonglans California Sun/Baby, Boby, Boby
- 449 Python Line Jackson In a Braken Dream/Dolin' Fine 462 Rad Stewast Cloud Nine/Rad's Blues
- 473 Nell Norman Phaser-Laser 475 Bill Holey I'm Walkin'/Crazy Man Crazy

he Byrds' effect on the midslikties rock I cene it incolcelable 'and prime fodder for in-depth analysis someday), but Los Ange-las was most thoroughly polyanized. Folk-rocking Dylae-adaptors sprung up like weeds, and It's surprising no group called Ittell the Weeds, considering the prevalent noturalistic vague In pop nomeacloture, Aftr all, in just a lew months in 1965, there were the Seeds, the Gross Roots, and the Leaves, all with shallow roots stemming from the Byrds; Beatles and Stones, unlaiding brosh new protest statements and flourishing all aver the lacal bandscope.

The Leaves dropped into this lebrile folk-rack leiment from ruburban Northridge's San Fernando Valley State campus, whate BIII Rinehait and Jim Pons had a band. After reshulfling theli personnel to Include vocality (gullarilit John Beek, gullarilit Robert Lee Reinet and drummer Tom "Ambrose" Ray, they landed a
glg of the then-thriving Circl- bistro (where the Byrds were
Itst propelled noward i random). Attention was drawe, and they
ware signed to Penthouse Productions Irus by Norm Rottes and controlled, I finink, by Par Boare, whom a lew of the Leaver backed up on hir folky Departures LP on Tetragrammaton some years later) and Miro Raccodi, he med by Randy Wood at Dat and Raewood fame.

Mira and Its more R&B-oriceted counterpart label Mirwood ere lascinating enterprises. Among their ortics were the Olympies; famed car-song composes and ex-Teddy Bear Carol Onympies; rates can song composer and earlevery even Country, the Forelly Tree (who avoided late Roxy and thesee the Wackons); the Gos Company, whose "Blaw Your Mind" woons of the most shellly sell-righteous generation op tunes on second; the fabulous Beest, worthy of (and rioted lat) a rhort atticle of their own; and Teddy & Datiel, "Two Sweet Geyt??"
(as the record label expressed It), whose 11mp vertion of "Wild Thing's war one of the first instances of gay-rock emerging from the closet (which is where Teddy & Dorrel presumably returned, romptly). Atlde from the Forum't "The River it Wide" (fater a Gross Roots hit), and Jockie Lee (previously and concurrently hall at the Sob & Earl due) with "The Duck", the Leaves were the labels' premise hitmakers.

They kicked off their resording coreer in fine lolk-rock fashlon is late summer 165 with the sell-composed "Too Many Peoplo". Walling off-key hormanics and a clumpy but eatthy boot propalled distribes courageously assoulting the ethic al Work from 9 to 5 just to keep mysell allve; wear a suit and the when I'd rather Ht and die" and so forth. The file was naturally o Dylon song, "Love Minus Zera", given as attractive Byrds/ Turtles treatment. There was some L.A. airplay, but na hit.

The next Leaves rolease was a tune acquired from Frank Werber't (of Kingston Tria and Wo Five repute) publishing intercits, written by a Bay Area falk artist named Billy Roberts but mistakeely credited by Werber to onother of his contracted songwriters, Dino Valenti (alias Chester Powers, wha, legend has It, turned over to Werber oll rights to hit composition "Let's Got Together" is return for beingsailed out on a dope bust). The Leoves! 'Hey Joe Where You Gonno Go" original' y reloased around November 1965, was the first rock version at the samp, aloined by Love (whose IP rendition amerged before the Leoves' eventual hit recording) notwithstanding. This was a crude, frantic performance, sounding as II It had been recorded in one take. It was plapples, speedler, perhaps a bit more exuberant those the hit version, but patently less effective (and again, not o bit). The flip, a Rinehart/Pars original called "Se With You" was Interesting as well, a highly likobic Byrds/Beatles-typa number.

The Leaver subsequently re-recorded "May Joe," Howleg II down a bit, adding some power fuzz licks, more distlect gultur work, and a strong impact instrumental bridge. With these changer and the already-present releatless rapid-fire illflag and changes and the alliendy-present releatiess rapid-fire illflag and desperate vacals, the song had all the lagredients for a his and a future lalk-punk monument. In April 166 it begas to take all locally, becoming a colossal LA his and all-time (with "Gloria") garage-band standard. Nationally the record was not as allencompositing, failing to dent the Top 30. But It was successful crough to justify on olbum, likewise entitled Hay Joe.

5 onewhere shortly before the album't June release, Bill Rinehart deported the bond held co-founded (he went on to the abortive Gene Clark group, thence to the Merry- Ga-Round, there for some reason he never wrote anything, and lastly to a 1973 sola ringla on the Nums label, as endirithative version al Del Shannon't "Runoway"). Hit replacement was Bobby Arlie, whald played around with various East L.A. aggregations.

The album was one of those delightfully derivative period collections, the child influences being the contemporary haly trinity of Beatler, Stones, and most of all the Byrds (with a bit al Searchers as well). Leadell track and standard out was "Dr. Stone," on early marijuana double entendre song with a wild maracca-abitted Bo Diddley/Stones beat, "Back on the Avanue" wat a splitted instrumental with an exceedingly strong resam-blance (no doubt coincidental) to the 5 tones' = 2120 S. blonce (na doublic connectionnal) to me promet "CLCUS.
Milehigae Ave.". "Just a Memory" and "Glid Irom the East"
we're appealing, I low, I lightly Menay-lish tuner (the latter composed by the naturious liabby Jameson); and there was a straight-forwardly tedious treatment at Lee Dansey's "Get Out at My Life Wor

The Leaver paid Byrds-homoge by cutting "He Wot a Friend al Mine, " retaining the Byrds' Tolk-rack Instrumental treatment with some "When You Walk le the Room" till's to boot) but employing the old falkie lytics. And Aille't "War ol Dirbotton," as early psychedellic novelry about "Things that make it, things that daugle; distorted sounds framevery angle," full all swooping elide whiletics and primitive alternating-speakar sterea elfects, also leatured the most unconny McGuinn-yootil parady even waxed. They also included the Searchers' "Goodbye My Laver," again very Byrds-like, and threw is a perfunctory "Tabacca for added Angle attraction. Another standout was Boyce/ "Words," later of course a Mankees small but even these a popular number (also recorded by the Boston Lea Party and Peethouse's Regents, the latter a minor local hit); the Leaves version is probably the best. The hit version of "Hey Joe" was Included, and in addition a more polished version of "Too Many People," with a standaut guitar break, Hey Joe was by no means a landmark album, like the debuts of the Byrds and Love, but It was delightfully typical somehow, and highly expoyable.

Miro could not, unfartunately, follow-up the hit. The immediare attempt was (agale) "Too Many People, " is what sounds like a third version (differing rilightly from the LP ren dition), which west nowhere of all. Various other permutations al "Girl from the East" and "Get Out al My Life Woman" were essayed, seemingly everything but the obvious hit chalces, "Words" and "Di. Stone;" but the Leaves never again had any thing remately resembling a hit.

However, they managed to obtain a contract with Capital in early 1967, initially releasing a ringle, "Lemmon Princess"/

Much all the remaining material was guite trivial, notably the 4 1/2 minute one-chord mostly-instrumental "Flashback (The Rhythm Thing)" and the 35-second "letroduction to a Costable Show," "On the Pione" was a pleasant tlaw tune with an astor Tshing vacuity of lyrical content; and "The Culeting of Oliver Tweak (The Stone Freek)* (by one 'Michael P. Whalen, who had on album on the Pete label later, on Impressive alonacle of achievement) is an atractous megaphonic bit of vaudavillian drivel. Iwo originals, however, "Officer Shayne" and "With None Shoes, "Taature fairly demented lysics and catchy times (the latter's sounding outse timilar to the Robb's "Roce with the Wied"), and the overall impact of the LP is enjoyably positive.

But that war the end for the Leaves as for as recording was concerned. They gigged obscurely for a while also word, and thoseware persistent rumors at their reforming and recording apole through 1968 and 1969, but nothing ever came at It., Jim Port left the group le 167 and joined the Turtler, moving on subsequently with Howard Kaylon and Mark Volman to the Mothers and the Flo & Eddic band, John Beck co-produced "Lady-O" for the Turtles In late 1969; otherwise hit post-Lauves career is unknown to me. And Bobby Arlin formed the Hook (with Buddy Sklar), a most horrendous power tria who had two olbums on Un1 of minima) medit and were at least three times as





"Twillight Sanctuary," one of the stranger records at an era not exactly deficient tentrange records, "Twillight" was one of the exactly deficient leitrange records, "Twillight" was one of the collect L.A. country-rock fusions, full of superfluous whoops and such, but a likeble record with attractive falk-rock vestiger. But it among Pricages. 8ut "Lemmon Princess" was a bizome waltz-time exarcire Indipholical passession, way sheed of its time, with the association acomplement of freeky effects and irrestribly dumb lyrics. If was indicative at a zony "War Cl Distortion" inspired direction which dominated much at their Capital LP, All the Good That's Happening (Flashback)

This offium came out despite "Lemmon Princess"'s decisive lock al success; and, while definitely not up to their first, had much Interesting material. There were four covers, the most unusual being Manfred Mann's jakingly-autobiographical "One In the Middle," which was suitably Americanized to feature lines like "Jim Pans plays the bass," etc., Danovan's "To Try for the Sun" is on the surface a straight follow version, but the vocals were so relentlessly deadpon-dumb that I've eaver been quite sure whether some sort of send-up wasn't being perpetuated, "Let's Get Topether" (the Jimmy Reed song) etroblished the useful transition between 12-bar and 12-string bluss, and it extertainingly shaddys while Buffy 5 to. Marle's "Codine," in an aganized McGuinn vocal tryle performance, compared quite lovorably with version by Outclottiver Messenger Service or (more abscurely) Sean & the Brandywines' early '56 treatment or Ducca, and Matthew Moore. Plus Four's original rock tendition in 1965 (White Whale).

bad live (on the second album, the original three were fained by organist Ocinny Provisor, a long-time L.A. Figure made a brilliant falk-rack record on Valiant, "It Really Tears Me Up," and later became a Gross Root). Roce etly Arlin preduced and markerminded a new version of "Hey Joe" by a group called Wonderlick on MGMs the record is quite decent. though the group was rather dismal live.

The Leaves were in no way crucial to the development al tack and roll, and waren't exactly major Innovators either. But their one understable classic entiries them to a ciche in the midelxfler rock sago, and their records are well worth the attention all onyone whose leterest lies in that direction. In place lethe adly-appropilate past tense the declaration on the back of their Hert album, the Leaves were port al what was happening.

LEAVES DISCOGRAPHY

Mira 202 Too Mony People/Love Minus Zero

207 Hey Joe, Where You Gonna Ga?/Be With You 213 You Better Move On/A Dillferest Story

222 Hey Joe/Funny Little World

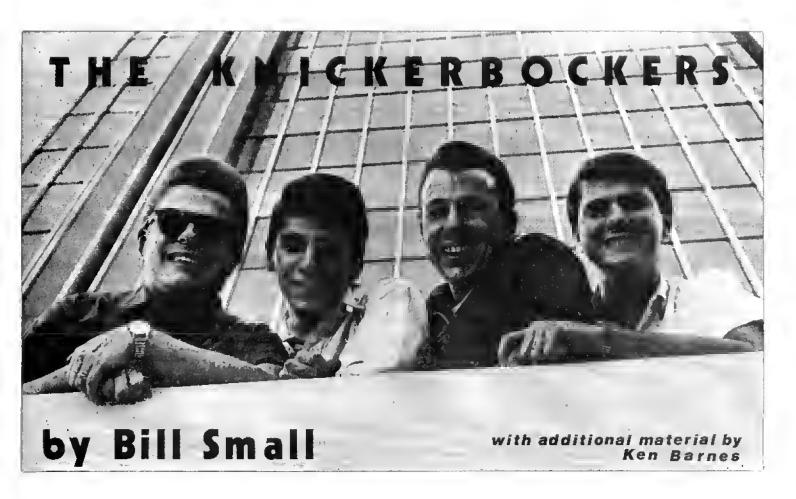
222 Hey Joe/Girl From the East

227 Too Many People/Girl I rom the East Glil From the East/Get Out of My 11fe Woman

234 You Batter Move On/Se With You Copital 5799 Lemmon Pilncesi/Twillight Sanctuary

Mira LP 3005 Hey Joe

Copital LP 2638 All the Good That's Happening/Flashback



The Kelckerbockers were formed in mid-1964 during the height of the Beatler craze, as a sort of Junior Four Seasons with gultars. They played at local high rehoods and colleges in the upstate New York area and leatured extertailing stage patter as well as pollshed imitations all other bonds, always on importa et part of their act. The band consisted of Buddy Randell, lead vocalist and sax (he played with the Royal Teens and co-wrote "Short Shorts"); Jimmy Welker on drume; and brathers John and Rosu Charles on boss and aultar.

Their big "Break" come in early 1965 when they performed with Jerry Fuller, a small-time sole act ('Shy Away,' etc.)
rigned with Challenge Records in Hallywood, Fuller liked
their commercial rivie, their moight appearance (the Knickr
were molching characteristics with hair rivier reminicaet at the previous decade) and their professional maeeer, so be righted tham ta Challenge.

The Knickerbockee' first ringle elfort was penned by Fuller, tilled "All I Need it You." With great four-part harmony and a gentle b leating sax, Jimmy plaietively declared, "I don't need a bright moon, I don't need the month of June; They say you each these things for true love to bloom, but all I eeed is you year." I hardly competition for the Beatles ie lete 1964 (the filp, "Blie Bite Barrocuda," was a particularly leme can tuec, en expund a strikingly ill-conceived feroelous-fish metaphor).

Ae unusual and highly obscure first album followed thattly afterward, Sing and Sync-Along with Lloyd/Lloyd Thaxton presucts The Keickerbockers (with guest vocalist Phyllis Brown on three tracks). The elbum was made as a first or three tracky). The elbum was made up of stock cover versions ("It's Not Unusual," "King of the Rood," and Challenge's own "In the Mirty Moonlight"), but with a couple of odd touches, for one, ofter the songs ended, there was another minute'r Instrumental run-through allowing the listener to sing elong, in the Beach Boys' Stock-O-Trackr, erc.. And the record lac-tured on amusing girmlak colled here "Trick-Track," otherwise known as the "Magle Record," wherele the groover were set up to that any time you placed your needle down you could get any ra that any time you placed your needle down you could get any one at the five tracks on the ride, at the unpredictably—very entertableing, a real mind-boggler for all your friends, but a royal pain II you had a position for Phyllis Brown's version of "Girl from ponema" and get the Knicks' "Hully Gully' rix limer in a row instead. As any rate, as the lines noter said, "(it's elmost as good as having L byd host your next pastly!" and there was an excellent cover of "I Waer to Hold Your Hand! burled withle, a righ of things to come

A second album came out le early 1965, Jark and Twine
Time, 'gain all covers except for a ringle, "Jarklown;" they
gened up with 'You Really Got Me" and 'All Day and All al

the Night! (Inspired programming), closed with 'She's Net There" ged filled is the middle with doese numbers.

The third ringle hit the jackpot, however, "Liet" unabarhed Beall's Imitation, sounding more (its the Beatles than the Beatles aften did le late '6S; le lact, when the record breke in Los Angaler many high rehool kids were firmly convinced it in Los Angales many high school kids were firmly convinced It was the Beatles masqueroding. At any rote It become a huge ralliar for Challenge (Inspiring a large-scale label mova lette the tean field which produced great, --or at least leteresting—scoods by the Broquet, as Important early Bay area band, Chiriropher & the Togor, Don Grady, Finders Kaepee, Pater Pan & the Good Feilles, We the People, and "I'm Allergic to Flawers" by the Jelfarson Hendkerchiel. The Broquet and the Beacher include are servicelly expenditularly controlled. three We the Papole Lineles are especially notable for severe herd-edged punk performaeces).

The Keicks' lallow-up album leatured accolades from the itars['Bilde Wilson: 'There guyr have class"; Ian Whitcomb: "I thick they're tickety-boo (Americae translation--out of right)"] and a pretty good balch all songs. Side On was Beetlellavoired malariel in the rhyle of the hit, notably Glen Camp-bell'r excellent "Can't You See I'm Tryle" (later a Fireballi Ilip ride) and Seals & Crofts' 'I Con Do It Better" foth members of the devetive dup had been members of Challenge's mainstay instrumental group, the Champs, and Jimmy Scalt had two ringles on hir owe on Challenge ie 1964-5 -- not bad, either). Side two leatured a Righteous-Brother-like "You'll Never Walk Alone" eed 'Hoilam Noctume;' and ell ie ell it was an excel-Tent album effort (erranged by Leon Russell, too, for those

On the strength at thair hit and their talents of mimicry, the Keickgrbockee became regulars on "Where the Action II where the decidedly parche contours of Buddy Randell's face distracted many viewers to a considerable extent and obscured distracted may viewers to a careliferable extent and obscured that fact that they were doing some fine cover material, "Lier" proved to be a one-shot, unlartunately; the follow-up 'One Track Mind," a similar-styled number, had only maderate success and nothing also really made it. None-filests, 'High on Love" and "Leve is a Bird' were terrific harmony rockers. On On the ather hand, 'Chapel ie the Fields' were to fairly discribe they are and "Cen You Help Mi," was dismolitouk (th. filip, "Please Don't Lave Him," was an exceller Four Seasons-style record, though). Near the and, Challenge resurrected "Wish end Toll Inling" and "Can Do It Better" from the LP as Ingles, ful Thinking" and "I Can Do It Better" from the LP as ringles, but they fared no bettery the Knickerbockers never re-captured the hit-record ellxir.

Later on there were Jimmy Walker sole ringles (Challenge

end Calumbie) and likewise for Buddy Rendell ((hi)); and Wolker "replaced" Bill Medlay is the Righteous Brothers for oe veruccerful spell. The Krildenbodiers, despite great musical throught (vocal) aspectially) hit with the imitation ginnick, eed eaver really come up with ceything reartlingly out at the aid-Inary again, Mimic-oriented groups, while quite successful ie Ilva perlarmancar, often enough, have problems transleting that project to record fond or feast the Kelckerbockers did fai batter than that Los Angeles Impressionistic successors, the Knack). The Knickerbockee meraly made excellent records, but without real distinctiveness. Brice Wilson notwithstanding, II warn't enough furt to "have class."

KNICKEPBOCKERS DISCOGRAPHY

Challenge

59268 All I Need in You/Bite Bite Borrocodo

Jerktown/Room For Cee More 5932L

Lies/The Coming Generation

One Track Mind/I Must be Doing Something Right 59326

59332 High On Love/Stick With Me 59335 Chapet in the Fields/Just One Girl

59341

Love in a Bird/Rumors, Gostip, Words Untrue Please Dan't Love Him/Con You Help Ma 59348

What Does That Make You/Sweet Green Fields Come and Get It/Wishful Thinking 50250 59366

I Cae De Ir Better/You'll Never Welk Alone Ar a Matter at Fact/They Roe For Their Lives 59380

Sing & Sync Along With Llayd/Lloyd Thawton

Presents The Keickerhocker

LP 621 Jerk and Twine Time

LP 622 Lion

BUDDY RANDELL

Uel 55209 Be My Baby/Randi, Randi

Challenge 59392. Always Leaving Always Gane/Drown le My Broken Diegma

Calumbia 44742 Dawn (Go Away)/The Greatest Love Calumbia 44884 | Get the Best of You/Your Post in Beginning to Show

Last minute eddition; Buddy Randell song Tead on a late '7] Pennieunt ringle (01.26) by a group called Blowtorch. Titler werd 'T Want Sugar All The Lime' /* C'mon And Get It', eed radly it's really nothing special.

BEAU BRUMMELS

BY BILL SMALL

(The Beau Brummelt were largely responsible for tatting the rage for the Americae counteratrack against the British levesion. Ahead of their time in many ways, their rich vocals and electric 12-string presaged (along with the Searchers in England) the Byth and folk-rock. They were the first new American group to toore a major hit with a novel tound during the Britain-dominahad your of 1964, and they also halped locus attention on Son Francisco as a musical centar, for good or III. Interestingly, February 174 brought tidings of the group's reformation (with the original musicions), rendering the following chronicle even more appropriate... Ed.)

The Beau Brummelt were formed early in 1964 by lead tinger Sal Volectino, and originally were five in number—also includring Ros Elliatt an lead guitar; Ros Magher, bos; Deelan Mul-ligae, shythm guitar; and John Peterson, drums. By summer al that year they were playing all over the Bay Area te eluss and bon, and it was in one of these divar that they were "dircovered" by Tam Donahue, well-known dire-jockey at KYA-San Fron-elros, who was looking for talent to righ for his new label, Autumn. Donehue liked the group's sound and was impressed by Ellioth's composing skills. The group auditioned and cut their first release, "Lough Lough," The same day. It was a smash.

A fat of eredit can be given to Donahue and produces Sylvester (Sly) Stewart here. From the very first all the Brummels' recordings were cut in true steroa and the production was excelleet, expecially by Handards at the time. Letroducing: The Beau Brummels, the group't first LP, was released in late 1964 and Te many ways was one of the best ofburns at that year. Unlike most American bands, the Brummelt had a deflete tryle. They didn't try to imitate onybody le posticulos, though the Biltish Influence is obvious on reveral subt, particularly ! Not Too Long Ago" and "They'll Make You Cry." The album has its share of solid nockers (notably the album-sovered "Still Le Love With You Baby" == cut by the Kitchen Cing, Boenzee Cryque, Planned Obsolescence, and many others) as well at tome softer ballods, It even contains a standout version of "Oh Lonesame Me" which products Neil Young's version by a good five years. Ie all the LP is admirably well-done; the tyles are fully developed and highly eeloyable.

Though It's not very well remembered, the follow-up ringle, "Just a Little" was a big hit at well. The Rascali thought it good enough to record for their list LP, and the ringle did make Sillboard's Top Ien. Latar releates "You Tell Ma Why" (the "You" padded so at eat to confuse it with the Beatles eumber) and "Dan't Talk to Strangers, " both tuperb records, dide't go too lou sales-wise.

With many mid-sixties backs turning out three, four, or Five LP's a year, the Brummelt took their time is recording and It wasn't uetil late 1965 that Beau Brummelt Valume Iwo come out. By this time they had last styffin guitarisi Wulligan, but out, by mit time insy not lost myring guranti multigen, out they teemed to get by without film quite adequately. There wasn't much overdubbing going on an the second LP either. It's really quite advacced for its time with some surprising experimentation taking place, add progressions and shording, yet still.

BRUMMELS SUED FOR ONE MILLION DOLLARS

The Beam Brammels along with their ferriver one eccurry. Tom Dominiare and Robert Mitchell, and their precise manager Carl Scott are being used by Dacian Multipan, former member of the group biothagen is used ing damager totalgan, former member of the group Multigen is seeting durages total-ing \$1,250,000 from his former pareners.

Maligan, if you remember, we use of the original Brownian who left the group about a year 840-

Several mooths after his split the solver Bramman in old This BEAT Mulliagan had left for several remone, one of which was his despit to go back to his native treland.

Ireland
At that time, Sal Valentino stated that he felt the group had not
suffered a Iremendous loss when
Huldigam namel his exit but Roe
Elliott dipagned saying that they
not layt because they were enable
one guizze—thats, cheaping their
sound to a certain it form.

Nullingua now occasion i term.

Nullingua now occasion the Ai was the founder and leader of the growing and i herged me San Francisco Sapernor Court that his four fettow Branumels had frozen him out of the business e year ago in hame at eitheided him from this il profits ever since.

process ever which.

The attorney for Multipae said the Brassments have had ben his singles und two his viborat, grouting sales in stores of one million delilier since they begus recording in 1964.

copies and was one of the baggest.
American-made records sold in England.
England in, therefore, necking and one unlike the peneral demands.
235,000 in general demands and one unlike in dollars in panistre damage; plant the dissolution of his oral partnership with the other brummels and I settlement of what they altergrately one him.
At the time of this preside, the Brutaniek wert filing concert, dates on the East Canast and their meeges I pitt who will be a set of the production of the comment.



Left to Right: Sal Volentino, John Peterson, Ron Elliot, Ron Meaghet.

pietty much good old rock and rall. Sal had begue halping out with the writing chores, and hit one independent original to "That't Alright," it one of the album'r best. The group tries tong, tome harmony but it doesn't quite come off except on "Sad Little Girl," a flow number with a long effective buildup. It's a good LP, though one gets the idea that the band was trying tome eew Idea: that hade't gulte jelled at the time.

Late ie 1965, tha group released its filth Autumn ringle, a Johe Sabostice tuee, "Good Time Musie," This was quite a unexpected turn from their part attampts; rather than Sal up front ringleg, the whole band tried to work together in thea-part It didn't work, despite the rocking beat and corchy haimony. shout. About this time Autumn was vedergoing financial diffioullier, and their ceties track of artiss was bought by Warees Brothort. At the time this feel uded, besides the Brummolt, Mojo Men, the Tiklt (later Harpers Bizace) and the Vojtablet (who needed up lestead on the Liptowe label). None of there only really made It, yet their combleed presence and direction has bene alted as a motor fores in thaping Womers' attitudes and history. At the time, the Book Brummels appeared to be the most commercially promiting of the Autume groups (although as it turned out the Maja Men and Harpers Bizotre had the hits).

It was doubled that the Brummels should update a Dylae tune ie early 1966. 'One Too Mary Mornings' was chosen and the recording is an olltime low. Not even Sal't volce one bring this and detest; the lyric is at complete odds with the saupe rack tempo. A bomb and deservedly to. The group't eext effort was a Valentino tune, "Hose Wie Are Again," a nice tort of song with nothing especially outstanding about it. The B-side, "Flee with Me," is an Elliott original and quite good, Racording in the big time eaw, the group used averdubbed voices in excel-leet harmony and elected a chirping, I quawking rock masterpiece which always puts tha litteres in a good mood (It was subsequently a single by Sopromenta's New Bread, later Red-

Along about this time Women decided to release on LP by the Beau Brummelt. This was tummer 1966 and the based was still membered. Although they hade't had a hit tingle, on LP was planned to consist of other people's hits. Beau Brummels '66 leatured such memorable diffier or "Louie Louie," "Mrs. Browny" and "Play with Fira, " and the less said about it the better. Valentied does justice to "Macday Monday," but he the book-ground some idiat it whisperleg "Cass...Coss..., weaking the one deepet eumber in the whale batch. It's thoroughly disappointing and complately worthlers in evaluating the group relaping musical progression.

le late '66, the releara al Tim Hordie'r 'Don't Make Promites" transplied. The group parlorms admirably and the tong perfectly suited to Sol's voles, which by eow had developed a depth and resonant maturity which was quite striking. The other side of the steglo, Eliciti's "Two Doys Till Inamarow" is an orehestal number somplete with violes. It's a listed gusty but ee-Joyable ecough, and perhapt ledicative of the group's direction.

Another tingle, "Lower Level," was leteresting and some-what iecovative for the pariod, but the B-side, the beautiful "Magie Hollow," was a milestone. Singing of magie and mystery, Sal's vaice had never roueded better, and the group had ruddenly acquited a harosiahardist (who later proved to be Voe Dyke Park) landing a haed). He a litting and withful log-eeha Sal itings of laraway aed "Mogic...mogie..."

The album Triongle could apply be one of the greatest albums to come from the mid-67 era. By this time the Beau Brummelt had dwiedled to three: Valonties ringing, Elliott writing and playing vibrant gultar, and Meagher Hill laying down his subtle has liees. The Beau Brummels ware strictly studio by this time but that didn't motter. Triongla is beyond adequate discription ie words; one has to have It to vederstoed and fully appreciate Its merits and Implications. Yat last all its beauty the LP wat largely

Sometime early le 1968, "Are You Happy," one of the bette Triangle tuner lound its way onlo 45 rpm, the flip tide being a new tune. "Litt Me," which proved to be an indicator at to the group's east direction. Another ringle, "Long Walking Down to Misery," seemed to lutther establish this direction. Both rongs have country evertones -- the guiter tills and general page of the band fear that way, though not to a great extent. I'm eal much of a country eethuriott, but I do like thesa tingler.

Late ie '68 Woreen Finally ralaoted what war to be the Beau Brummeli 'last olbum; Bradley't Bore, nomed after the itudia le Noshville where it was recorded, it a good solid, ilightly coun-trified rock album. At last the pramise voguely hiered at ie "O Eanesame Me" was realized. From the notes we learned that the Brummels were eaw down to hive members (Sal and Ron), but same very able session mee, iecluding Jerry Read, lent a hand and come up with tome really liee equetilied easy-gaing rock. Trocks like "Jessica" and "Lavo Coe Fall a Long Woy Down" are pleatant, early to littee to, and all-round good murie. As that tingle, "Chotokee Glif," wat pulled from the album, but went nowhere; and for the Book Blummelt, that was it.

I'll eever understand why the subsequeet ringles were termed talo elforts on the part of Sal Valentina, because Elliatt it there and there's not much shange from the tryle of the last album, "Alligator Moe" Is a golden oldie peeced by Flayd Chaece, and



QLD TIME BEAU EXUMMEES, way back when Declan Mulligan (left) was a member of is now suring the Brummels and their managers for over one million dollars in general and punitive damages.

I've always liked it oulte a bit. It rounds countrylth eggin. though not everly see I'd compare it to "When Yeu're Hot You're Hadi or something in that valn. Nontensicel but lun. "Friendr and Lovers' Ir Sell' bid for the eary Ilitening market, very unsplied. The lore effort, "Sikle, "even rated a review In Rolling Stone. Again, It Ir country in but only on the surface, there being folky room and rome real tight musicion hip involved.

After thir, Sal become involved in Staneground and of late After hir, but become involved in strangillating that a two Elliott has been involved in production work (as he had been rince '66 or ray hir lune "Puppermester," which he produced for a Bay Area gond celled [Butch Engel &] the Styx, wor a great record). Elliott else released on LP, The Cendlestricknocker, late In 1969 which was generally ignored; countrified falky stull that goer down fairly well. There'r some excellent guitar work (and Sal war there to help our too), and in all the LP in really OK. Elliet's voice is a little rough and certainly a los cry from Volentine'r but it daes tult his songs end Is pleasent enough, He olse was port of a lorgetrable group called Pen (one album on Columbia in 1973).

In 168 Vault Recards Irrued a couple albums, combining unreleased tracks with old Autumn soleoner. The Best of the Beau Brummels is really a must for any sack collector inserested in thir period, or it contains the very bert tunes from the Autumn days. Valume 44 is interesting for its alternate versions of roveral excollant tunes and a few unreleased outr, but Ir all no real Interest to non-drummel onthusiasts,

In all the Beau Brummelr produced about rix albums worth al excellent, littenable muric, ranging from lolk to country to downlight lock and rell, it's good alean trull and trill trands up very well raday. Pick up on them and enjoy some coatr; they were a memorable and always interesting group.

BEAU BRUMMELS DISCOGRAPHY

Autumn 8 Lough Lough/Still In Love With You Boby 10 Just a Little/Thoy! II Make You Cry 16 You Tell Me Why/I Wont You

20 Don't Talk to Strangers/In Good Yime 24 Good Time Music/Sad Little Girl

One Too Many Mornings/She Religns WB 5813

5848 Here We Are Apels/Fine With Me

Don't Make Promises/Two Days Till Temorre

Magic Hallow/Lower Leval 7079

7204 Lilir Me/Are You Hoppy 7218 Long Welking Down to Misery/I'm a Sleeper

7260 Cherokee Girl/Deop Woter

(Sol Volentine)

7268 Alligator Man/An Added Attraction 7289 Alligator Man/Friends and Lovers

7368 Silklo/Song For Rochelle

12-64 Autumn SLP 103 Introducing the Beau Brummeir 10-65 Autumn SLP 104 Beau Brummeir, Valume Ywa

B-66 WB WS 1644 Beau Brummelt 166 8-67 WB WS 1692 Triongle

10-68 WB WS 1760 Brodley'r Barn

4-6B Voult LPS II4 Bort of the Beau Brummelr

9-68 Veult LPS 121 Volume 44 (Gentle Wonderin' Ways; Fine With Me; Oream On; I Went More Lovin'; I'vo Nevei Knewn; Oh Lonesome Me; When I'r Comes to Your Love; Doesn't Matter; More Than Happy; That'r All Right; Can II Be; Louis Louis)

RON ELLIOT

10-69 WB W\$ 1833 Candlestick Maker

UNRELEASED AUTUMN TRACKS

Autumn recorded for more material with the Beau Brummelr than war ever lessed. The album which came out or Voult 121 war recorded in mid-165, during the same period Valume Two war cut, and war originally intended at the third Autumn LP. "Fine With Me" and "Gentle Wenderin" Ways" were also mixed down to but he final Autumn ringle, but never irroad, Excluding the tracks which surfaced later on Vault, there are the remain Ing unissued range:

That's All That Matters; Peepin' and Hidin'; Sweet Georgia Brown; Here I Am In Love Again; My Lovin: I WIII Go; I'll Tell You; I Grow Old: She Loves Me: Lonely Man: She'r My Girl; It'r Sa Nice, You Don't Wont My Love; News; Piry the Cool (could be typo for I Pity the Fool); Love is Just e Geme; Talk to Me; It Sounds Like Rain; Low Down; How Many Timer; Brown Eyes; Don't Do Thir to Me; I'm Alone Again; I Will Love You Still; Hey-Leve; Tomorrow ir Another Doy: Some Doy; Dec'r Song; I'll Never Fall in Lovo Agnin (w/Bobby Freeman); Pete'r Tune; The Jark (w/Sly Stewart);

Some of these may have been issued under other tilles, but the remainder crill languish in the can, despite the fact they have been bought and sold twice already. Voult Records, which purchased the Autumn toper at the same time Worner free, pur-chared the either rates, sold Autumn te United Artists in 1973, In whose handr the possibility of a 'Great Lost Beau Brummolr Album' rtill resides....



BEAU BRUMMELS — NAMED BEST NEW GRDUP — DDING BYRDS' BIG HIT, "MR. TAMBOURINE MAN.

AUTUMN RECORDS

by GREG SHAW

Autumn war beginn in the early part of 1964 by Tom "Big Doddy" Donahuo and Bob Milichell , leading Dir on San Froncircolir top-rated KYA who were expending into the muric biz by promoting rior-studded shows at the Cow Paloce and getting Involved with local musicions on the North Beach (ga go club) scene, Later in '65, Donahue and Mitchell opaned a club called Mothers in North Booch, bringing in the Lavin' Spoonful and the Byrds and helping Ignite the Son Francisco Sound.

But in 1964 they were rtill mainly jocks. Bobby Freeman, a Son Francisca musician whold had a lew hits in the 150s, was in residence of a North Booch disco, and using the studio down-rains at KYA. Donahuo began cutting a few rongs with him, or well as ethers including Dino Volenii, Gloda Scoti (perhops the first he recorded, in late 163), Jim Alaima, the Vejitables, the Cerauselr, the Specimints, Tyrone Spences, Jim Washburn (another KYA Jock) and Sly Stewert, Although ell the above our er least e few songr before mid-64. It was Freeman who hed

the first release on Autumn,

Let'r Surf Agein" didn'r do much, but 'C'mon and Swim"
which hit et the height of the Carel Doda contraversy, was e runaway rmarh, and Autumn was In business-although both partners remained at KYA, Mitchell until hir death in '66 and Danahue until 168 when he went over to KMPX-FM. Sylverter Stewart, who'd been in various soul bands and war a lack on KDIA, joined Autumn or stall produces 8 entranger. He also cut o lot of songs himself, hardly any of which were released. In oddition to hir solarhull, and an unreleased live album On Stogs With Sty (7-64) he recorded with many of the Autumn ortists, including Bobby Freemon, Little "E", and the Maje Men, deing songs including "Beetle Holrout" and oppearing on

stage with them for a long period of time.

Autumn was as selective or Philler in releating ringles, a policy which did not, however, bring them en equal share of hits. Mony groups were recorded extensively but never released et all. Dina Valenti cut eight sorgs in early 164, Gloria Scott & the Tanettes did several, or did Romana King. The Tikis recorded almost enough for an album. The Charlotons put down low tracks, their earliest recordings. Looking over the master tope catalog, there are also reveral balfling instancer where a o punk band, with "Mark My Words" and "Wotch Me Girl" In 8-65. Autumn 4, a semi-surl sound, come out or The Upsetters, though the group war called first The Dreamers than The Impax on early takes of the song.

The demise of Autumn come about for fairly abulars main semise of Allum Came about to thirty contact to sons, while "Don't Tolk to Strangers" and "I Still Love You" word pretty big around SF, Autumn had no national hils after #10. They were just a little cheed of their time, that'r all; one of their lost rightings was the Great Society, whose "Someone to Love" (the original version) received from Initial airplay in the fall of 164. If they could have broken that record, and rrayed in business long enough to right up some of the other local groups like Big Brather & the Halding Company, the Charlotans, atc...or even kept the Great Society together and built Grace Stick into a rea, ... Autumn could've been the home-town lebel Sen Francisco never had, end gone an to even great-er things. Hell, It they'd just hung anto Sty Iai a couple of years... but then nobody In San Francisco ever did know how to run a record company.....

AUTUMN DISCOGRAPHY

Bobby Freeman - Let'r Surl Again/Come to Me Bobby Freeman - C'mon and Swim, pts 1 & 2

Sty Stewart - Scal Swim/I Just Learned How to Swim Upsetters - Droggin' the Main/Autumn'r Here Bobby Freeman - S-W-I-M/That Little Old Heartbreaker Me

Rico & the Rovens - Don't You Know/in My Heart The Specimints - Jo-Ann/Little One

The Specialists – Johanny Line Chie Beau Brummelr – Lough, Line Chie Bobby Freeman – I'll Never Fall In Love Agala/Friends Beau Brummelr – Just a Little/They'll Maka Yau Cry Maja Men – Off the Hook/Mama'r Little Baby

10

Dixies - Gelrha Girl/He'r Got You

13 Corouselr - Beneath the Willow/Satl Away

Sly - Buttermilik, pts 1 & 2

15

Vertobles - I Srill Love You/Anything Beau Brumneir - You Tell Me Why/I Wont You Chosen Few - I Think It'r Time/Nobody But Me

Tikir - Il I've Been Dreaming/Pay Attention to Me 19 Moie Men - Dance With Me/Lonellest flow in Town

Beau Brummels - Con't Talk to Strangers/In Good Time

Coruallors - Just For You/Thir is a Mean World

22 23 Charity Shayne - Aln't It? Babe/Then You Try

Veltables - The test Thing On My Mind/Monsion of Teors Beau Brummeir - Good Yima Music/Sad Little Girl

24 25 Bobby Freemon - The Duck/Cross My Heart

Maja Men - She's My Baby/Fire In My Heart The Other Tikis - Bye Bye Bye/Lost My Love Taday 27

NORTH BEACH (Autumn, rubridlery)

1001 Great Society - Someone to Love/Free Advice 1002 Little Juarez - The Corner Builfight/El Jele (The Chlof) 1003 Chosen Few - I Think It'r Time/Nobody But Me JEST (Autumn rubridlory)

Au Ge Gos - All Over Town/Wolfed For You

Wanted: Four Girls

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We're looking for the girls who will toke up where Suzi Quatro and Fanny leave off, the kind of girls who always dreomed they were in a Phil Spector group, girls with the desire and obility to carve out a place for women in '70s rock as significant as that they held in the '60s. Girls who can bring hysteria, magic, beauty and teen authority to a stage. Girls with youth, energy, dedication, wildness, discipline, dedication and style.

Girls with yauth, energy, dedication, wildness, discipline, dedication and style.

If you think you're such a girl, or know of one, poy attention. Wha Put the Bamp, along with Kim Fowley(renowned maker of stars) is sponsoring a contest to uncover new talent in this field. The contest is open to all-girl bonds, solo girls who sing or play on instrument, ar any cambination thereof. Entries will be judged by Kim Fowley and a ponel of Bomp editors. Winners will be flown to Hollywood where dema recards will be cut and the product (hopefully) sold to a majar recard label. Runners-up will receive a free 3-year subscription to Bomp and a free girl-graup recard af aur chaice. Send demo tape, photo and bio to: GIRLS, c/o Who Put the Bomp, P.O.Bax 7112, Burbank, CA 91510. (Topes can not be returned). Winners will be announced next issue.

FROM MES



By GREG SHAW

As a followup to our "British Invarion Spectoculor" issue, the are a number of recentless end variable that provide essential and supplemental listening material for those not fortunate enough to have all the original records from the early days all British Rock. I don't keew II we cae eleim eny responsibility, but at least I'm pleased to report that of the leitiful repackagings from this era, most have been assembled with the kind at respect for the music and its documentation that this magazine has long advocated,

One album we cae I tell m rome stedit for, and the one t'd recommend above all to eavies collabors and just plaie form of ell types, is Sire Record's History of Biltish Rock. Despite my minor reservations about a couple of the rangs used, I think this elbum, itseluding 28 his by top Biltish groups of the "60s, come all very well indeed. With the exception of secent sore thumbs by Rod Stewart and Usiah Hepp, the sorgs all round great together, and it's worth poletting out that this in the first album ever to bling tagether so many important Biltish hirs, as well as a lew Ilike the Merseys' version of "Soriow" or Cliff Riebard's "Blue Turis to Gray") that may be seen to Americae audiences, Considering the fact that most of these easy to Americae audiences, Considering the fact that most of these lengs have not been available in any form is many years, the album takes on ear every greater value.

The elbum was conceived, complied and designed by Suprous State of Sire Rocords, tagether with Marty Cerl, Ken Barnes and Greg Shaw of this magaziee. Our shiel contribution was the lour-page Memory Maker booklet, which was letended to be a insert, but ended up on the inner ricever. It includes attallet, photos, ads, teviews, all written, designed and produced by us. There's romo very interesting stull burladie its small type, for those who read classify, and I hope all all you with.

If justified by sales of this album, Sire is decision to da several more albums, treating British took in greater depth, using some of our especial favorites le addition to hits. The possibilition are tremendous—moonwhile, this is a very satisfactory that.

Messeybeat reissues meanwhile ere running tompont in Europe. There's a series in France, some things je Scondinovio, and a wealth of truff from Germacy. England hos just produced Houd-Up Heroes (Deeca DPA 3009/10), a factuitie compilation by Roy Cars and Charles Shoen Musray et INME. Dig what it's got: "Some Other Guy," The Big Three; "My Boby Lelt Me," Dave Berry: "Tobaeco Road," Noshville Teens; "So Auch le kove With You", Mighty Avangers; "I Go Apa," The Rocking Vickon; "Now We're Thru," The Poets; "Good Moming Little Schoolgis!, "Rod Stevots; "Leaving Here," The Birds; "First Cut la the Deepest," Cat Steven; "The Story at Ihem," Theny las his by the Small Faces, Zombler, Mayall, Graham Bond, "Everything's All Right" by the Mojos, and that's not all. The real elastics on this allow leeludo Stove Marriott doing "Give Her My Regards" (1963), eo observe 1964 raves by the Warsions calted "You Came Along," The Aedrew Loog Oldham

Otehertra's ultro-sore "Da Doo Ron Ron," with Miek Jagges on vocals, Jae Cockes's lists recording, the 1964 "I'll Cry lesteod" (real fiee vorsion too), and David Bowie's "The Londoe Boys,"

There are photos el each elet, production credits, alighal relecte cumbers, sed relecte dates, plus a one-paragreph bit or every song. It's net el expensive pockage, but it it el laving and well thought out production. There it a remarkable thatage of major hits in this Zercord set, only its really, but it terms all pure nostalgies this it probably a very commercial album le England. Personally, with free each to the Daces woulds, there are other relections it would have considered more important, but thate's nothing to prevent Decee from deieg acother album, and I don't want to seem like I'm complateing about this one. It's a free, fiee job, and congratulations or order to averyone who had a past I amaking It possible. Hopefully Pyo, HMV, EMI, Fontona, Oriale and the other components that were active in the Beat Boom will take the hiet and open their voults or well. UA has been working for a couple of yours ow on a kiveppool anthology, containing all leaved material naturally those UA wasn't estive there really ustil 68, but It should be a great album when fiethed. I ledded, there't a let to look lerward to this year....

For those who con't woit, Star-Club Records is Germaey has seven olbums just out documenting the early years all the Mersey sound. The Star Club of a course was where all the Liverpool groups went to play, across the Cheesel is Hemburg, The Beatles, Seasehers, Swingie Bluc Jeans, and lets at ether groups got their start three. There were a Star-Club lebel which issue resords by these groups at the time, all extremely rare now, The lobal har been spacified, though, for this eloborate retire at lespe decayes.

The Stat Club Aethology, Veli. 1-5 includer some very tarry sed versuod things, and not too maey well-keeper hits either. There are reveal earliby the Liverbids, ("Peacut Butter," "Hat's About A Moves," 7 ethers), Liverpool's original girl group, some by the Rottler (Hamburg's enswer to the Nosh-ville Teem), Including "Johnny B. Goode," "Shoggy Dog" and "Hippy Hippy Shake," cone available on other albums, plus stull by Iee & The Zodioes, Lee Curtis & The All Stars, the Menseys, the Pietry Things, the Remo Lour, the Miedbeeder and the Seesehers.

There are some real addities, too. German groups I'd eeven hoord belare, like the Faces, the Mi Fis, Jerry Williams & the Vieleets, the German Bonds, the Rivers, and the Sesemens. Mast ere excellent beat groups, as good as their Liverpool eoueterpasts eeyway.

Thee we have the Stat-Club Stary, a double-olbum with tame of the same groups, but no everlapping rengs, plus materials by Kingsize Tayler, Davy Jones & the Blue Souedi, Howio Cosey, the Roofrueners, Poul Nera, the Cavern Cots and the Stat Combo, and eiger liners. If you con't afford to order oll 30 the Anthologiar, trott here. Or, that with Coeter ol Bead, a Stat-Club testimonial Issued by Aruswick, also German. It's a chapes package, with uneneersary stull by the Beadles composition. The State Composition of the S

And while you're is Germany, shock out Fontand's "Attention I" series, which is eluder of burs by the Pretry Things, Searchers, Remo Four, Worker Brass., Monfred Mann, and the Rettles, most of which have euts not readily evaluable is other form. Aed it you're a fan al Kingsize Tayler (which I'm not, but at learthe was one of the original kiverpool erow) there's a Germae Brurswick album contraining a let of the 1963 material ruch or "Hippy Hippy Shake," "Sweet kittle Sixteen," "Dizzy Min Lizzy," "Long Tell Sally," "Moshed Penatoer" etc.

It will east you quite a bit to order these ofburs from Germany, but the double Stot Club sets and same at the "Attention" alburst ore available in America through Jem Roeords, Box 362, 3001 Hadley Rd., S. Plaietield, NJ 07080, or if there's a store in your towe that stocks imposts (or would like to) they can get just about anything direct from Jem. They might also carry the Mord-Up Heroes.

Have You Reached Yet? -- Clop - Nova-Sal 1001

This 1971 album by a bunch of LA kids is convincing evidence that the punk-rack mantality is alive and well. Clapseonal to of five everage, long-halted, resulfy young men who obviously learned to play by playing along with records and, reaching the paiet where they could copy said records, decided to put out as a bunch of a bunch of the put out on a bunch.

Their male inspirations are Alice Cooper and End Zeppelin Lead ringer Steve Morrison (his brether Jim Ir In the group fooths a good, Cooper-life view, ed on the 11th a song he does are amozing adoptation of "I'm Eighteee", adding tyrics about a tough girl what keeps marrin' roued, "Mornie Thought" is a terrible riporf of "Coe"t Explain" with horse carrying the gultor riff. The real killer is "Only Just on Aet" which is "Snairway to Meavee" to the eart, but with now lyrics all eourse.

Clop's originals erae's bad, pastleutarly 'My Imagination' and "Stop Tarturing Me". There's loss of good punk tounting, whispered threats, and planty of those garage echoes we all love so well. The sever's great too—It's gat a phata of a lizerd-skin plotform boot on a stool with a flashlight beam on it! The album's probably est available, but you might try writing to Nava-Sel Records, Box 66, Manhattan Beach, CA 90266.



Mod Ir... - The British Modbeots - Red Leal 1002 (Canadian)

There was a time around 1965 where every area had its outcost Mades. There might only be five within a bundred miles, but they knew each other, each subsetibed to Melody Maker and artered all the new English ringles by mall,,, and quite aline these local Modi formed bands. The Chall, the Litter, Chessman Square, etc., They liked to receid 8-sides at the most obscure. Bittish records they had, and nome even offerend Billish accents.

The Billish Modiber's were Toronto's manifestation of fall.

The Biltrith Medbeets were Toronto's manifestation of fill syndrome, sed I'm indebted to Mike Williamore for Indiag me their album. According to the Ilners, they were formed in 1963, and I ollowing the ruseest of their ringle "Whatcho Gonna De About Is" their for elub opened a chapter is England!

Berides the hir, their olbum Ineladed covers of the Pretty Things' "L.S.D.", Specer Davli" "Somebody Help Me" and the Merseys' "Sorrow" or well er e couple other British songs so obscure I cae't even place them elifand, Unfortunately, the British Machbeats did not live up muleally to their name or their elbum cover (which pletures them ie a blinding array of patrleys) no don't go to a lot all trouble finding this album. It's intelly for the crecitives....

Lalo-Cala - The Frenchler - Horvert C 064-12748 (French)

With of I the decadence in Porit; It's a wonder no local version of the NY Dolls has appeared before this. But then, france of all European econtrior has always had trauble coming up with native rock & roil. Typically, the Freechies are ob-

sessed with American pas culture, and all course their Imagory sessed with American population, and occurrent may be a soft that do it these they get from TV. Films, and rock & roll records, it's thir garbled imagery, combined with their quality carriers ottempts to pay tribute to American culture and their crude, 2 & 3 shord rampage sound, that makes the Frenchies worthy of rome Interest.

"Lole Colo":

From "Lole Cole":
"I love TV. I don't like the nountryside I th'r a drag I
"I love TV. I wonne taste i Yer Wolf Disney lipstink in my room. I wonna tasta it!

Not to mention 'I love franking machiner' whatever that means. From "Mtke's Bike":

*Please | Con you take off yet sun glorser When you're making love to me Pleare I Can you take off yer leather boots... "etc.

My favoriter are "Dillingar's Coming" which has him oming down the stroot In a Cadillac with Sinatra and Groucho Marx, "Lana Turner Cheap Preams" in which the Frenchies dream of being in a Hollywood mavio ("One day I went to movie on 42nd riveet and I saw James Dean and I thought: Oh really t Oh reatty t/l coutdn't affard to buy a Porschet Ir'r allright I I bought o blue-jean...") and "Detroit Palmtrees" for Its title alone.

The Frenchtes oro currently being considered by reveral rican labels and the album rhould be released here eventually. Meanwhile, some al you dyed-in-the-blue ean glittermanioes might want to try and order it from France, it maker on Impressive artifact to show your friends...

Good Rockin' Tonight – Rocky Barra – Barratone 1002 Don't Knock the Rock – Rocky Barra – Barratone 1003

Racky Borra Is a young mon from LivonIo, MInh, who just loves the '50s, Not or "nostalgia" tho, just as good murte. As he says on the Itners here, "although nuitins may labe! It as 'too simple, it is this very quality which helps make (tho pure rock round at the '50s) so compelling to my ears..." Right an Rockyl

Like Honk C. Britnotte, who has a lew records out in Seandmaria, Rocky tirer to add something of hir own to the old songs he does and even pens a few new ones in the "50s style".

These aren't bad, particularly "Because I'm Weak", a Dominolike thing.

Sarra excels on teen-balled material--"You Cheated" "Donne", "Hushabye", "Crying in the Rorn", "What Am I Living For", "Dtary", "Angel Baby" ate. Ar a racker, he locks the ror", "Dray", "Angel Baby" ore. Ar a rocket, no lock me forcefulnes to risi up only real energy, and or a result "Good Rockin Tonight", "Rip it Up", "Slow Down", "Blue Suede Shoes' etn. eome off romewhat lest than convineting. The Inclusion at "Bhinting Love" and "Good Old Rock & Rall" completes the pinture of a well-intended, romewhat too eeleetin, capable 150s rtyllit. He'r a good ringer, and with denent production be could probably find the same success with 150s ballods that so many pop groups have achieved lately.

To sample Rocky's water, send \$4 each or \$7 for both to

Barrotone Roeardr, 35244 Parkdale, Livonia, Mich. 48150.

Out of Reanh - Froddy Fender - Starfilte 2001 Born to Be a Loser - Jimmy Donley - Starflite 2002
Louirione "Cajum" Country - Doug Kershow - Starflite 2003
Volume One - T.K. Huffin - Starflite 2004

Huey Meaux should need no introduction. Probably the central figure in Texas stuster that the early 160s, Meoux has had a hand in hundredr at records, mostly around Hourton but also from the Cojun region at Lautriana that borders Texar and from New Orleans where he did a lot at recording. He's best known for the Tribe label that had Sir Dauglas, Barbara Lynn, and even the Trashmen.

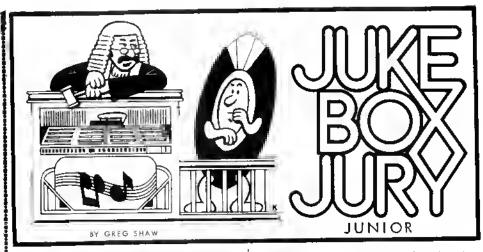
Starffite in Hnoy Meoux's newert label, and it'r off to a fine right with two essential albums and two of some interest. tine reart with two essential albums and two of some Interest. Kershow I can always do without, but it you'd like to hear some of his sail liart, most ethnic Colun staff, thir in the album. T. K. Hallin Ir a legendary Texar balladeer, hir "Graduation Night" was a huge local hit, but to me his slow, avarly-emotional sound, banked with homs, is far from exitting. Thir album collents all hir biggest hits, which originally came out on the I. K. tabel.

Doug Sahm will be happy to tell you how great an in-fluence Freddy Fender was on him. Fender was a crozed Mexi-can who had a lot at hits ringing Texar bluer, but would duck back across the barder to not mariochi records whenever he felt the pressure of rhordom & the record biz niesing in. He'r rupposedly cutting a now album with Meaux now, meanwhile rupposedly cutting a new allow with Medius New, incommute this album har many of hir closale renordings, some In Spanish, some unexpentedly rtrange ("Jamaiaa Farewell", "Cold Cold Heart") or Imply unexpented ("Junko Portnei"). The rtrandouts are "Wosted Days, Worted Nights" and "Crazy Crazy Baby", which have the sound at a funky Texas Fots Domino playing guiter instead of plano. This album is a cornerstone in the

hirtory of Texas rank.

Ilmmy Donley in a name that deserver to be more widely known. Hir two main rtyles were pure Hank Williams country and solid grifty New Orleans REB, and he wor brilliant at both. He had a few minor hits of hir own but mainly wrote rongs for other local ringers. An erratle, uncaring guy, he was ripped off by lots at big singers, Ineluding Domino, who took hir rongr, changed thom riightly, and called them their own. Domloy committed ruleide in 1963 y thir olbum contains hir best work and it another vital link in the development of

Southern rock, Storfilite records can be ardered from 5626 Brock St. Hauston, 1X 77023.



t always onjoy direcovering new ringler of merit, which in the main reason | haven't gotten based with my "Juke Box Jury" columns: (currently in Phonograph Record Magazine) even the I've been doing It for almost four years. But the ally praise finding great, and ringles I'd never heard before; they can rhed ro much light on the development all ortirts, producers, writers, labelr, regions, etn. Compared to that, all a new ringle can do Ir sound good. As it'r shoping up now, the 60s will probably turn ant to have produced 100 times as many good, obscure renands than the 50s did, and we're only beginning to discover how that really in. This naturn will be devoted to discussing same at my more intriguing discoverier, and discussing quertions rolsed by them. Naturally, if you have anything to add, your comments will be oppuseloted.

The Edge · Seen Through the Eyes/Something New - Enith 1011

There's gotta be some kind all story behind this renord. Altha on a small, ephemeral LA label (more on that later...) it has a tremendausly powerful produntion round, full ornhestration, and on avoralt quality you wouldn't expent. The group also must have made ather records, they nouldn't have been this great and just vanished. The names of the writers are J.W. Keith and R. Barcellona. They sound something like the Left Banke, ever tike Stories white Mitcheel Brown was a member---the shote with white white white where a war a manufacture white white a mody. Zombler-traptized, heavily produced pop. The A side is far better than anything done by the Left Banke; I'd ronk it with something like "Lovo it in Motion." The lobel started out or Zenith, antil they found out the electronics co. had already used the name on records. So they dropped the Z. They had at least 3 numbering series and obviourly reveral. ore releasor than those t'm about to list. Further info is del-Initely wanted L ENITH T-5 Nick Vonet - Lost and Found/My Dream

712 Dell-Coeds - Love in Return/Hey Mr. Banja 7/9 Stan Warth - Wiggle Wobble Walkers/Roman Hall-722 Ex-Cel Five - Daneing Glil/Talk is Cheap

Fresh Windows - Fashion Consetous/Summer Sun Shiner

This is exactly the sort of record remebody ought to make today; I went nuts the first time I heard it and it still arouses me every time. It'r kinda lika "Dodleated Follower at Farhlon" only it's about a girl, and it's not the least bit mide; what it really is in a glorification of those hip, mod girli you ree doing the Frig in all those old beat tileks. The charts is "Cuz she" a short-skirted, farhion-nantaious long-halred girli" (can't you lurt see her?) drowled out in a heavy Billish onnent over o pounding Traggr boat, while the verses monitor all kinds at trendy Compaby styler. Unfortunately it never come our here, and is obscure in England, but this is one well worth searnhing

The Tornados - Granado/Rogunboneman - Columbio 7455 (E) The Poepr - New ir the Time/Got Plenty of Love - Philips 40315(A)

Here are two equally great, unknown British B-sider. The Tomados at eourse had "Telstar" and many other romewhat less thrilling Instrumentals, at which "Granodo" is one. But the flip is one of their rule vocals, and li'r the kind of song that can easily instruote liself into one's skall. The vocals are excellent, in a sort of Buddy Hally/Del Shannan vein, with the argan pre-daminating in a veguely folk-rock riyle, while the song, melody and lyring are strong and the production...well. Joe Meek must have been on romething when he did this.

The Peops were also British, this is their only release I know of (9-65), and the A-side is a nine, Kinks/Searchers thing with full harmonies over a choppy rhythm and docent hard rock beat track. Turn it over, the, and dirnover an obsolute rtone-killer upbest balled in an amazingly pure Searchers/lon & Zadiacs vein. On the charut It pinks up speed and rounds almost Beatlish. Con't Imagine why it wasn't a monster hit...

Jeremlah - Gotn' Lovin' With You/Na Sense Nonrense

You'll natice o few Phittps renards in thit column; I've been getting into that label lately, they had some great undircovered

things. This one was masterminded by Komfield & Dubell, who recorded "Goln Levin" on their own or the Changin' Timer (followup to their hit 'Piod Piper", the original), also on Philips. Dunno who Jeremiah could be, he'r got a punk rasp Philips, Dunno who Jeremian could be, her got a punk rap Sonny Bono vatee and a good raw production round. A ridd in a pleasant bubblegummy ballad (a Koppelmon-Rhbin product) but the flip is a really diverting protest diffty, with Dylan-parady harmonlea and classle dumb lyrins like "they say my rhins rhould be white collor—who needs "em anyway?". Among other things, Jeremich protests kids who diess sloppy, I like a punk who rounds. up for what he believes in .

Chrir Sandford - I Wish They Wouldn't Always Soy I Sound Lifko The Guy From the USA Blues/Little Man--No-body Cotas - Fontana 1534 (A)

That last one reminded me of this. It opens with a low wheezy gasps on the harp while Chris drowls out the title in a wheely gasps on the holp white Chill for the west onough of those for a meetry ortlelo, I'm sure...) then goes Into a tale of how the ringor war pegged by a record exen to be a teen rior, made to west denim Jeans and ring funny...an obviour parady at iovan'r eareer. Sandtord made reveral renards in England, this is his only known refease here.

The Others - Oh Yeah | / 1 m Taking Hor Home - Fontano 1944 (A) The Folgion - Get Yoursell Hame / 1:11 Donno - HMV 1404 (E)

English readers mention both there groups in our lettereol thir time. I've had the Others dire for quite awhile, it's one of my longtime fover, one of the most genutnely rounney records to nome out al England. The Fairies I just got, and I play it con-rhantly. It'r from '64, and not only it It the most authentic punk rock record I've heard from England, it antinipates Amortica print record in the results make the grant of the Foliaist at this time, and larer Johned the Pretty Things when both of them were in that is spacy phoser, It's Interesting how similar to the Pretty Things when both of them were in that is spacy phoser, It's Interesting how similar to the Pretty Things when both to the Pretty Things when both to the Pretty Things when how the table groups even was. Heavy, pounding garage eachs drums. Blittering autonomy was an expense within a day a propose with the table groups a within the foliaist with an excession was made as the contribution of the proposed was the proposed within the proposed was the proposed was the proposed within the proposed was the proposed was the proposed within the proposed was the proposed was the proposed within Blistering grunge guitar, And a vocalir with an uncomy rerem-blanne to Sean Bonniwoll. Truly fantastin. Both rides, too.

The Trems - You Can't Touch Sue/Story for the Boys

Epin EPC s 1972a (Gorman) It's the Tromeloer, but you'd never recognize 'em. Thir record, which earner with a great Horhy ple rieeve, came out only in Gormany, unlike the previous two Trems releases in England. It sounds like the Sweet, a perfect Rodney's dirco record. Warth whatever it takes to get it, glow form.

The Whyte Boots - Nightmare/Let No One Come Botween Us -Phillpr 40422

Well I've roved the killer for last...records like thir make mo with we nould after an oudia supptoment with each trsue... Imagine it you can the Shongri-Lar of the ultimate they never reached. That same value, but more rultry, with a pout you can reachly get your teeth into, open the renord with thir line, over drematic castanets: "Yeah...na boy'r worth the trouble I'm In!" But there are other twirts ahead or the remains unfolds.

Here the ir, standing with her friends, at the other girl, the one who took her Bobby away (showin' off in class, wearin' his ring) walkr by. They argo her on-ga on, you can beat her, wipe that gith off her facet She didn't want to fight, but the were all pushing her forward...then, rereams, chaos, rerotining kinktrg, bloodiust; a little whimper, a dead thud. What hap-pened? Paltne sirens draw eloser as the robs, I didn't mean to

hurt hor, t didn't wanna fight, honert...
Great plat, right? But that't only hall all it. These girls are obsolutely amazing ringers, and whoever produced this reer and (P. Sawyer & I. Burton) could tooch averybody a few lessons. It'r tight, dynamie, with two dirtinet melody hooks each power-Inlienough to surtain a top-natch hit. You gotta hear thir rang, the way it builds, the way the girls are always in there, up front, projecting on image as street-tough and trashy or, well, the Dallr, for lack at a comparable girl group. This is without a doubt one of the top five girl group records at all time. And omazingly, no one seems to know about it. Let's tope more napier turn up soon to more people can hear thir classic.

I hell ya lalki, nobody could be more surprised that me at how large rock fondom har grown. The 50 or no fellow fanalics I used to correspond with back in 1970 are now well-knowe actilizer, with articler and fanzines of their own appearing all over the place, and whale eaw generations at kids coming along and adopting rock fandom er a way at IIIe as though it had always been there. Simply emazing. Amazing also in the disensity as well as the proliferation of fanzines today. Not many are what I'd call really outstanding, but there's romething at value in most of them.

While I could no longer leaf relate tempting to glee a deficitive list of fazziner currently being published, I will etempt to meetion le thir colume everything I receive, with an many comments or I can cram lin. Readers are urged to use these comments and listings or guidelines for chacking out fanziner they haven't reen. A quarter will bring a sample copy of most any of them, and thereafter most can be obtained free for letters of comment or any show all interest. Remember, more than anything, fanzieer exed readers to surviva. To help direct you to whare your interest lies, the listings are broken down lets several convecient categories.

I. EAN CLUBS AND ONE-ARTIST FANZINES

A Bandar

STRAWBERRY FIELDS FOREVER--Joe Pope, 310 Franklie St. Box 117, Boxton, MA 02210. Frequent, lively, full al clippings, photos, trivia and anything Beatle-related.

THE APPLE PRESS—Linda Kretichmann, Bax 212, Howthorne, N.Y. 10532. Lattitiue, $^{\prime\prime}3$ wor in September. May not rill be publishing.

PEPPERLAND -- John McGann, 190 N. Beeerwyck Rd, Lk. Klowatha, NJ. Elist Issue 8/73 was thick with photos, repriets, discas, and lists at bootlegs less relate, though suffering from bod repta. Hoven't seen one rinca.

HERE THERE AIND EVERYWHERE—Olfshoot of SEE; some address. Einst all relies of specials, this one on George Hamison.

B. Other

SLADE PARADER—Lydlo Larka, 3 Halem Plaze, NY, NY, 10009. A crazy little magazlee, about Slade, the Dollr, and glam rock in general. Melizer writer for It; so do 11

WACKADOO—Bax 71, N.D.G., Montreal 260, Quebec. About and by the Wackers, thir war the only issue I saw before the group broke up. A must lar Weckers lars, get one if you will con.

ELVIS COUNTRY—Box 665, Miami Baach, ELA 3339.
There are a million Eleit Eacolubs and magn. This is not the best at them. Seems to be a fairly new see. Lotsa news, at least.

MELLOW NEWSLETTER—Jack Springer, 1422 Northland, Lakewood, Ohio 44107. The elficial argan of the Moce/ELO/Wizzard fanclub, always has the best eews & Info. Soon changing name to BRUM BOYS.

JOHN 20WD FANNY CLUB—Bum Bank, Box 45, Gardee Bay, B, C, Canada. John Dawd Ir a eated artist whose work has appeared mony I mas Ie WPTB (you keow, the Olsney trulf). His blacere approach to media har been picked up by some crazy people in Canada who mail all sort all trange things. Defletely one all the mailing lists to be on.

HOT RAZ TIMES—Urbae Gwerder, Box 2468, CH-8023, Zurich, Switzerland. Urban Ir one of the world's original aed most fanatic Zappa fans; his frequent weinde publications, e jumble of lenguages and imager, have been coming to me for years. Zappaddicts and other freekr take note.

ELECTRIC WARRIOR—Natalie McDonald, 100 Prospect Ave \$2F, Hockensock, NJ 07601, 50¢. Second Irrue kar a complete T, Rex dirco, rome poetry, gostlp and a pinup. Enthusiariic, gushy and fun.

STAR SPECIAL—Terl Farris, 122–20 Boardwalk, Rockaway Park, NY 11694. Formerly DAVID'S GIRLS (Casaldy that It) this east little mag har now expanded to cover all teen Idolf from David Johiansson to David Bowle, catering to teenage Foxy Ladies everywhere, 30¢.

2. COLLECTORS'FANZINES

A. ROCKABILLY & ASSORTED OLDIES:

SMG—Barry Lazell, 23 Homawood Road, Reieworth, Monsfield, Notts, England. The bert rounded addies Imz, racent articles on John Stewart, Bebby Darln, Ellic Greenwich, Ereddy Connon, Royal Teent, plus realawt and columns.

RUMBLE—Same address. Specializing in Iretrumeerals, from Link Wray to Dick Dele. Three data-packed irrues to fast a good start le de over looked lield.

KOMMOTION --Pete Smorr, 55 Hazelwood Road, Limpsfield, Oxfed, Surrey, England, Another SMG publication, this is a fat, Fact-filled mag with Hull an Sanlord Clark, Rick Nelson, Soney Burgers, Geee Viecens, Presley, planty all reciews & Hulde.

WHOLE LOTTA ROCKIN!—Runc Halland, Are 8, 1400 Ski, Norway. Latsa pies, articler and craziness on mostly rockebilly but some surf and other rituif.

NEW ROCKPILE--Eddle Mulr, 12 Romney Classe, Brighton, Sessex BNI 78Q, England, Malnly late '50s and early '60s,

ROCKVILLE, INT, --Adri Sturm, Nieuwstraar 2, Vrouwenpolder, Holland, Only about hall in English, but easily the



bert 150s and rackabilly phetos eeywhere, plus direographler aed many good articler. Monthly,

ROLLIN' ROCK --Roe Weiser, 10735 Bluffilde Drive, N. Hollywood, CA 91604. What one I say? If you haven't reen thir wild magazies by now, and heard all the records on Ran'r Rollin Rack label, you just sae't call younell a racker.

EOREVER--Shizua Miyoshita, 4-71 Yomasoka-Cha, Higohisumiyoshi-Ku, Oxake 546, Japan, All ie Japanese, but great reading for typot le English song rifles etc. Latsa dircogruphies, photas, stuff on Gene Viecaet, Jim Pewter, Swae Challenge & Philles labelr, etc. Good layout & repra.

THE SUN SESSION FILE ON JERRY LEE LEWIS & BILLY LEE RILEY—Marille Hawkins, 229 Godinton Rd, Ashlord, Kent, England, Eirst all a raries to Include Cash, Perkins, Rich and the Sun blues artists, thir 42-page Illustrated booklet Includer retrion discographies (dates, personnel, unreleated trackr) from the Sun label, labortously reconstructed (nince Som Phillips kept lew or no records) and absolutely invaluable for the callector.

B. SOUL, BLUES, MISC. R&B:

SHOUT--Clive Richardson, 46 Stades Dr., Chirlehurst, Kent, DR7 6JX. The aldest & best mag covering black music of all kinds, a lways grear direographies (letest irh: Robins, Big Maybells, Tall listing, Lieber & Stallar 'songaraphy').

HOT BUTTERED SOUL—Chrir Savory, 36 Scropsgale Rd, Minster, Sheppey, Kent MEI2 7EA, England, Another line SMG publication, HBS in up to 30 Insues, each one packed with direcgraphies, articles and reviews, all soul with the emphanic on early & mid 60s.

TCB--Jackle Lee, 48 Chepstow Rd, London W2 SBE, Devated to Temla/Motown and nothing also.

BLUES LINK -- 94 Puller Rd, Bornet, Herts, ENS 4HD, Ing. New blues tragazine with emphatic on country blues & jug bands, Impeccable layout & great photos on quality paper.

STORMY WEATHER—Lenny & Debbie Goldberg, 8ox 591, Eorestville, CA 95436. Probably game under for the fast time naw, but *B with Crash Croddock, the KYA rtory, Weises on Jackie Lee Cochran, reviews & auctions, may rill be available

SOLID & RAUNCHY—Roy Simonds, 75 Dirtrict Rd, Sudbury Town, Wembley, Middx, England, Erequent mag with many reviews all aid & new R&B albums.

LIVING BLUES—IIm O'Neol, Box 11303, Chicaga, III. 60611. Amarica't bert blues may, with emphatit oe bluer artitit wha are itill allive and performing. Thir in a great magazine and a throng force for keeping the blues allive.

BIM BAM BOOM—Box 301, Bronx, NY 10469. SI, Always a bargate lar doo-wop and nathalgie fors, loads at eritifar, phatos and direct on groups both known and obscure. Auctions, too. Indispensible for any collector.

RICORD EXCHANGER—Bax 2144, Anaheim, CA 92804.\$1. In the same league as BBB, a high quality bimonthly devoted to exact groups and other 150s rock. Good auctions.

MUSIC 818L1 -- P. O. Box 68, Brooklyn, NY 11214, \$1. Publifhed by Kape, an aldies outfit, MB in a shoddy production, mostly sale litts, a lew poor attales. Occasional gene, however, specially for 60s collecton.

REMEMBER THEN—Fred Kaplan, 2125 8ath Ava, Brooklyn, NY 11214, \$1, Same people behind thir one, a little better quality, inter to cover the whole field of nostalgla—comix, movier, records, etc. Nice Randy & Rainbows placa le finitissue, some good auctions.

3. GENZINES

Those are general-interest fanziers, as a rule they don't include discographies or hard-core collectors leformation, lecilling more toward reviews and commentary on the contemporary music scene and analytic or humorous discussions of various rock-related topics.

BEYOND OUR CONTROL—Mr. Bear, 1302 1/2 Atwater, Bloomington, IN 47401, A thick and varied zine with reviews and commentary on current records, Tilms, books, etc. Newset Issue It excellents good critiques of the rook scene & press.

INITIAL SHOCK—Steve Miller, 2412 E. 4th St., Bloomington, IN 47401, Part of the same group that puth out BOC, thir used to be pretty rimiller, but later litrue in tabloid with articles on obscure midwest puek bands (good ribrt) and some falg-time Imitation Railing Stone record reviews (not so good) and lated teenade enthusiasm.

BOOGIE—John Bialar, 221 Venellan Ave, Gulfport, MS 3950f. Southern rock Ir blg, and so Ir thir finz, the South's loading amateur Journal. Many reviews, calumns, articler, etc. Always plenty al good reading.

SUNSHINE—Denelt Matrona, 9 Orange St, Newburyport, MA 01950. Ordinarily a nice, Innocuous zine with emphatic on the Baston area, I alert issue Includer results of a rock critics poll, ritoff by Melizer, Tosches and other funny, elcious meterial. A great improvement, at was the precious issue with reports on the rook writers' convection.

CRETINOUS CONTENTIONS—Creiceeze Copece, 201
Ave. J., Brooklyn, NY 11230. Haven't seen thit one in awhite
but I wouldn't take any chances on missing thit instructic,
Insone fonzina. Almost mora zany, fonatic rock and roi!
enthustorm in one issue than I can take. This zine Ir the spiritwell successor to TEENAGE WASTI LAND GAZZETE.

ROLLER READER—Art Schook, 4338 Loureigrove, Studio City, CA 91604, 16-page first Irrue included articles on the Stones, Quickritiver, Spirit and lots of seviews. Editor's appreach it low on facts, high on tublective impressions; occarional florines at brilliance, or in his Blue Cyster Cult place in the much-improved second Irrue—BOCT monoges said it was the best place he'd ever reen on them. Worth reading for over-

SPOONFUL--Fred Whillack, il Randolph Sr., Tearlaket, MA. 02536. Latest issue, ff ti their first Annish fonnleersory issue) and includer rituli on Bawle, Fowley, 3chn Stewart, a long thing on space rock, a lunny fantory bla at the Looking Gloss by Cresceeze Capece, and reviews. Good cover by Eddla Flowers.

IAT A NGEL-213 Eastcate Lane, S. Harrow, Middlesex, England. A uniqua zina, not only in caming from England, which has lew non-collactors fanzines, but also by combleing coverage of the Stooger, Allmons, etc. with authoritative reviews at oldler and raisver. An oftogether well written, knowledgeable zine, neatly mimeaed with nice printed covers.

ROCK ON--Kee Highland, 8452 Ridge Rd, Brockport, NY 14420, Think this one's folded, but back Issues are probably available. Silm dittoed format, semi-factual content with emphasis on Bittish groups: Beatler, Kinks, Mave, arc.

AWARE—Steve Kaleejlan, 2-68 E. 8th St., Brooklyn, NY 11223, 75c. Tremendous first Issue, with tetally definitive anti-cle & discography on Apple Records, plus an Alan Pire Intereiew & disco, article on the Magle Mushrooms, and extensive auction list. If them a year and or \$2, sad to say.

SILVER TRAIN--Stephen Kieln, 81-55 360 St., Floral Pk., NY 11004. First 2 Insues very promitting, articles on Lennon, Brats, bootlegr, Elton, Kinks, etc.

DENIM DILINGUENT --. Jymn Parrett, 242? Partiglen Ave, La Verne, CA 91750, 50¢. Farmerly published in Canada, Jymn Ir now le LA and It shows. This great Irrue is a 24-page offset magazine (like WPTB) full al Jymn's impressions of the US, guide to bargale blits, Iggy Interview, bootleg survey, Mike Nesmith Interview, rock that coloring book, ell kindso great stuff-really nice layout & production. This is very much what a families should be...

THE ROARING SIXTIES--Frans Steensma, Thomas a Kompistrasse I7, Amsterdam 1016, Halland, How about that I Amsapazine devoted to 62 rock, and from Holtand no less. Two Issues Into their second yeer, they've covered the Son Francisco sound, 4 Seasons, Del Shannon, Merseybeats, Yordbirds, DC5, Bachelors, Nell Sedaka, Animair, Bonzon, John Childree, Left Banke, Manfred Mann, pirate rodio, and mere, Lana photos & direographies. Nathing in English, unfortunately.

HYPERION -- Mark Jenkins, 53 1/2 West St, Annapolit, MD 21401. 60¢. Another one that it made big strides, new issue in a 40-page webb offsot with rituff on iggy, Kim Fowley, Alice, Lou Reed, Dollr, Osmonds, and a report on midwest rock.

FINDERS KEEPERS---Donald Jockson, 1043 Vine St, Adrion, MI 4922. Small, varied fonzine devoted to music, sci-fi and other ents.

HEAVY METAL DIGEST--Donny Sugarman, 3455 Josmine Avo #12, LA 90034, Danny's pretty busy these days managing liggy and Ray Manzerek, but not too busy to put out thir fine Issuo with orticles on Mett, Bowle, Slode, Sweet, BOC Block Sobbath and plenty more.

EUROCK--Archie Potterson, 2326 E. Thomas E., Fresne, CA 93701, 50c, First Issue of a now zine devoted to Gorman radco rack, articles on Amon Duul, Tangetine Dream & Con. Just what you needed!

DIDDY-WAH-DIDDY--Brod Balfour, 1104 Fuhrman Ave. Cincinnati, OH 45215, 25¢. Another first issue, end a nicoly lold out mimes job. Articles on jezz, ecology. Gary Snyder,

REVIEWS1T--Tom Luba , 614 1/2 N. Omelda , Appleton , Wire , 54911, 20c, Dedicated to eovering all the worthy records the most media Ignore, Rodwing , Durt , Lindisfame , more .

THE ROCK MARKETPLACE-Alon Betrock, Box 253, Elmherst-A, NY 11390. Of onything currently being published, TRM is the most essential to any collector or fan of English. rurl, girl group, punk and exoteric rock of any kind. Alan's interests coincide with those of WPTB, but TR.M. offers a roal tershet approach with photos, direas, that states, long estieles and reviews on a wide range at topics in each issue. Respberrier, Eosybeats, Spector, Jan & Dean, 10ee erticles in re-eent issees set on unbeatable riandard. Send 75¢ for sample.

4. LOCAL-BASED FANZINES

Like enzines, but dirfributed in recer locally and geared

to a local seens through reviews of eoneests, radia, etc., thir is a new breed of fonzines unique to rock fundom. more of 'em every day too, perhaps another right of returning regionalism in rock...er of least rock fandom.

RAUNCHY ROCK--Bob Telieeei, 164 Jules Dr., Stoten Island, NY 10314. Contributors Include Meltzer, Abrams, Toscher and others with reviews at records, books, eoneests, etc., along with Interviews and even fiction & poetry.

SHAKIN' STREET GAZETTE-Gory Sperrozzo, c/e SUCB, 1300 Elmwood, Buffalo, NY 14222, Student Union Rm 421, This spirited magazine is an outgrowth of the lunalic fringe of the University of Buffold's trudent paper THE STRAIT, which has gone almost independent and may become one of the nation's most exci ting local publications. Gary, along with Mike Sojecki, Joe fernbacher and the other staffers are hardcore rocken, as recent cover stories on Mott & Bowle have demonstrated strated. Their entitles & reviews are often of professional roandard, and there's good eaverage at British refeares and pop news. Also these people sponsored a rock critics symposiem, and anybody that crazy deterves your support!

WILLS TIPSHEET- 1302 1/2 Atwater, Bloomington, IN 47401 from the people who bring you BEYOND OUR CONTROL, this It a lively theel reviewing new records and evants contained around the compus radio station.

KANAWHA ROCKER--Terry Lowry, 237 Kenna Dr., S. Charleston, W. VA. 25309. Devoted to the W. Virginia music scene, also Incleder album reviews.

GREAT LAKE—Prew Metcell, 14 Blontyre Ave, Scorborough Ontario MiN 284, Ceneda. An outstanding zine, widely dir-tributed locally, with rull on Cenadien music es well es eldies, American rock, English rock, you name Ir. Editor hes rolld knowledge of rock and great design ability.

THE SCENE--1314 Huron, Cleveland, Ohio 44115. This is lerr o fonzine then one all those community enterforment popers, but with the quality of the writing, the relid critical obliity of the rtaff, and definitive coverage of the exciting local

seene, this moogzine ir a must for all true fans. They have an edition in Pittsburgh now too, and may be coming to your city soon...

THE QUEEN'S JESTER—Box 8086, Cineinnati, Ohia 45208. Not as consistently excellent as THE SCENE, but valuable for its coverage at the Cincinnati/Kentueky/Southern Ohia region. Good music coverage by Brad Balfour.

THE RECORD RAG—Chrir Knab/Mike Wright, Aquorlus Records, 524 Castro St., San Francisco, CA 94114. The guys et thir record rione decided they knew more about music than the people whose magazines they were selling over the azunter, and they were right. A varied, tarteful, rounky little zine that har lashed out at the Bay Area'r sick muste reene and done much to support good rock & rell. You'll like II--and it's free!

NEWSIC—WSJR Redlo , St. Joseph's Cellege , S4th & City Aves , Philodelphie , PA 19131. Most college radio stations pub-lish boring playlirts . WSJR , Ilko WIUS , spices theirs up with erticles, reviews & photos,

GROEFITI--Skip Grell, Box 166, Rockville, MD 20BSO. Another unique approach...Groff combines erticles on oldier (Troggs, Shads of Knight, Box Topr, etc.) with retrospectiver on the likes of Urloh Heop, Deep Purp, Moodies, plus profiles of people in the music industry from producers like Lombert & Patter to local prome men, and reviews of local radio thows. GROEEITI in priced like a tiprheat (\$20/year), and almost worth it just for "Sour Noter" hemor caletten, but he might have a special rate for peasont fans like you & me, ro why not

HOT FLASH--Box S9, Kelemazoo, MI 4900S. F emerly o 2-pago litho job, now a thlek tablold, eovers the Mlehigan scene, and does it very well. Article on fanzines coming up,

BUDDY—Stoney Berns, Box 19922, Dollor, TX75219. Great magazine devoted to Texar music, No. 8 is a "Buddy Holly" special, and a fonfartia fribute. Good writing, good layouts, good reading.

TOLLIE RECORDS

Most Sixtles callectors think of Tallie only as the label that had a couple of early Beatle ringler. That's unlertunate, and geite incorrect, as Follie in fact was a faltly prolifie lebel with e ler el little-known clerrier.

Established by Vee Jay or Its pop subsidiery (Vee Jay itself wes primarily e blues & gospel lobel) with their ecquirition of the Beatles, like most ruch lobelr (Columbie's Dote, Mercury'r Philips, Chest' Janus, etc) Tollle had e high ratie of purchosed mariers, or opposed to actual artists righted to the lebel. There were very tew hits, but being a substitions rike lebel was able to survive quite ewhile, until the demire of the parent company, pround 1966.

Of the oorly releases, several (9003,9004) were soul records, 9017 wor a good Beatle Imitalion (prod. by Becharach & David), 9018 and 9020 are excellent girl group sounds, the former e Goudlo-Velli production with a Dixie Cups kind of sound, the letter liver up to its title with a big beat production and matcher from the Beatles--same group that did "Gonna Heve a Good Time" on Columbia with Kim Fowloy. Their later Tellie roleases ore excellent as well.

9022 sounds like the Bloeroms, 9024 is on unusual rocord— subtitled "The Brillish Are Coming", it'r e roul group that esks the question "where is liverpool onywey? Well, the carpool eannested to the kidneypool..."etc. Joey Paige wor a would be teen idel that recorded for many other lebels, incleding VI. 9025 was co-written by Speetor, and soundr like Dine Desi & Billy. Terry Bleek was a one-man Conadlen Liverpool. Sloon & had an active involvement with VJ derling this period (full trary in on upcoming issue) prodeced him for Tollie, It're fino record. Hir olbum (The Black Plageo, ARC 5001), releated only in Conada, has 7 Slaan-Berri songs, Sharon Sheeley's "Poor Little fool" and two Lennon-McCertney compos Illion, "Bad to Me" and "World Without Love", Two songs which will give you a pietry accurate idea of his sound, "Unsess You Core", huge in Cenada, made the US charts for only one week in early "64. It'r a great Merseyish sound, with solld felk-rock production.

9027 was a group with a good imitation of the Beach Boys sound ca. "Wondy"; 9037 is a nice ped remake, 9040 is a very tosty Brilling is group hit, 9039 is not of the elessis nove elty records of the '60s, and interestingly, like 9007 and 9040 it's got a death mottl. In this and, a guy & his gist are driving home from a Beatle concert when they pass a truck on the road and run smack into the Leader of the Pack and his matercycle gong. It's got a really grussome twist anding, too. The record actually made the charts for 3 weeks in Jan. '65.

octually made the charts for a weeks in John 35.

9042 in a Roy Christon roundal like produced by Joe South, and not the "Rubber Bircult" group or the Chicago girl group by that name who recorded for Philips, 9045 was one of the many Sonny Bono productions that come out on VI labelt during the rome period as Slean & Barri's effiliation (see TRM 6 for more on thir) and It's an outstanding falk-rockish sound. Both sides ore good, but the A-side is af special Interest. Written by BI Wyman ofter Block got tight with the Stones during one of their tours, the DJ eopies have a spoken intro by Wyman saying something like "Hi, thir ir Bill Wyman of the Rolling Stones orking you to give a lirien to my friend Joey Palge . . . etc."

LABELISTINGS by Grea Shaw

Released June, 1965, *9049 Ir the last Tollie release we know of. It'r e '50s-style R&B record, produced by Kim Fowley, e remake at the Magnificants' 1955 hit, also on Yee Jay, interattingly enough.

TOLLIE DISCOGRAPHY

9001 Beatles - Twirt and Shout/Thore's a Placa

9002 Dowlands - All My Leving/Hey Solly 9003 Angelos - Bed Motorcyele/Boekfield in Motion 9004 Moses Davir - For Dencers Only/Moses Grove

your moses grown - for Dencers Chily Moses Grows
9005 Gery Semmers - Good Will te You, Beby/Goodhight,
9006 - Sweetheart
9007 Kell Devid & the Exceptions - Searchin'/Doydreaming el
9008 Beatler - Love Me Do/ft, S. I Love You
9009 Sensiotions - You Made a Fool of Me/Thet'r What You've

9010 Them Other Brothers - Bo o Good Little Girl/Just forget 9011 Billy Joe Royal - Mama Didn't Roise No Fools/Get

Sohind Me Devil

90|2 Sam Fletcher - Friday Night/I'd Think It Over

9013 Sugai & the Spieos - Beys Con Be Moon/Come On Over 9014 Rhythm Kings - Lotin Sko/Buileske Te My House 9015 Don & Alloyne Cole - Semething'r Gore Hold of Me/ Getta Find My Boby

9016 Rick & the Keens - Someone New/Darle

Johnnie Welker - Roin From the Skies/You're All Mine

9018 Peggy Sens - Give Your Leve/Snow Man

9019 Prodigotr - Marsha/Judy 9020 Clinger Sisters - Shoop Shoop Do Doop Roma Lama Ding 9020 Clinger Sisters - Shoop Shoop Do Doop Roma Lama Ding Dong Yeah Yeah Yeoh/The Lipstick Song 9021 Jedy Thomas - Golden Records/Don't Feel Like the Lone 9022 Senbeoms - Sing e Song/Good Old Days Ronger 9023 Bornett Strong - 1 Bethe Runy/Make Up Your Mind 9024 The B.R.A.T.T.S. - Secret Weopon/Jeol our Kinda Woman 9025 Joey Paige - Dreom For Sole/Going Back to Tennessee 9026 Terry Black - Unless You Conv/Con't We Go Somewhere 9027 Rogamuffins - The Fun We Head/Don't Be Gone Long 9028 Daylighters - Whisper of the Wind/Here Alone 9029 Ray Smith - Did We Have e Petry/Thera Comer Mr. Robu

9029 Ray Smith - Dld We Have a Party/There Comer My Baby

9030 Ray Godfrey - Count Me Out/II the Good Lord'r Willing

9031 Edite McDuff – Toy Heart/Hello Lonesome 9032 Poanul Montgamery III – Slim & None/The Mover 9032 Eddlo Wilson – Must Cell On Mc/Toart to the Lady 9034 Jamer Sturr – Hepsa Pelka/Sox Polko

9035 Clinger Sirters - Gelly Mon/Popper 9036 Don & Alleyne Colo - Poor Fool/Leave Me A lone 9037 Jimmy Velvot - Teen Angel/Mission Bell 9038 Clinger Sisters - Whot Con I Give Him/Jingle Jingle De

Noss Clinger Misters - Whot Lon I Give Him/Jingle Jingle De 9039 Jimmy Cross - I Went My Bohy Beek/Pley the Other Side 9040 Twinkle - Torry/The Boy el My Dreems 9041 Terry Bleek - Soy It Again/Everyone Cen Tell 9042 Chip - Long Lonely Winter/Party People 9043 Kol Devid - Come On Home/Daneing Danny

9044 Jimmy Cross - The Balled of James Bong/Play the Other

9045 Joey Poige - Cause I'm In Love With You/Yeah, Yeah

9047 Twinkle - Aln't Nobody Home Bet Me/Golden Lights 9048 Seatt Dougles - Miss You/Hold My Hend 9049 Fallen Angelr - Up On the Mountoin/So Young, Se Eine

INTERPHON RECORDS

Interphon wer enother Vee Joy rubridiery, established the same time or Tollie, but restricted almost enthely te British and fereign recordings. There were no him on the lebel except for the Honeycombs! "Heve I the Right" and Interphon has become a label much sought after by collactors of American pressings of obseere British recordings, Personally, I'm vory not for 7706, 7709,7710,7714,7715,7716,7717, and 7719—any help would be

7701 is fairly ordinary, the Soul Agents on 7702 were one of the earliest Marquee Club R&B groups, this one's pretty good, with a Bo Diddley arrangement of Roy Orbison on the B-side, the Chants had a very nice remi-Spector sound on 7703,

followed by a Garmon translation of Spector's "Ba My Baby" on 7704, well produced too. Interestingly, the title is the only part sung in English. 7705 is another good girl group record, which might also be European in origin.

7711 is my favorite record on the lebel, It's Slean & Barri, who were also invalved with 7712, along with Lou Adler. I rank it one of the ream's best-evel compositions, an absolutely irrestrible talk-rack tune with a few Beatle Haks thrown in. The Banform leter cut It, and probably others as well, but this in the elessie, and possibly the dea'r lort waxing together be-

lore they retired into prodection etc. Sloan & Barri's may have been the only U.S. recordings on Interphon.

77:5 wor the first thing cut by Tony McRhee'r Groundhogr, in 1965, end is hopelossly rare even in England. The group moved to Planot, had one more release, then broke up for several years. 7718 it enother cover of the Jogger-Richard tune cut by the Mighty Avengers, Ion & Zodlocs and others.

INTERPHON DISCOGRAPHY

770) HI-Fir - Will Yer Or Wen't Yer/Sha'r the One

7702 Soul Agents - I Just Went to Make Love to You/Mean 7703 Chents - She's Mine/Then I'II Be Home Woman Blues 7704 Sezonno Doucer - Sel MeIn Baby/Das Geht Doch Kelnen 7705 April Byron - He'r My Bobby/Make the World Ge Away

7706 John Chester & the Chersmen - Bye Bye Johnny/Miss Ann 7707 Honeycombs - Have I the Right/Please Don't Pretend

7709 Dinch Lee - Don't Talk About Love/Blue Boot

7710 Poter Rosa - White Rebbit/Mod Hotter

7711 Philip & Stephan - Meet Me Tonighi Little Girl/When You're Neor You're So Foi Away 7712 Sheridan Hollenbeck Orch, & Chorut - Tokyo Melody, Michelle's Melody

7713 Honeycombr - I Con't Stop/t'll Cry Tomorrow 7714 Masonies - Mariner II/Coll II e Day

771s Groundhogs - Rock Me/Shoke II 7716 Groundhogs - Rock Me/Shoke II 7716 Honeycomfor - Color Silde/Thot's the Way 7717 Adlibr - Neighbor, Neighbor/Lovelly Ladles 771B Ion Crowforde/So Much in Eavo With You/Sho Goes With



EDITED BY KEN BARNES

WHISTLING JACK SMITH UNMASKED

, A while ago I read your British Invarion little of WPTB. I thought I'd write to you about a lew points in that little.

Flistly, Pinkerton'r "Assorted" Colours. This group become the Filing Mochlee while they were making a series for York-thire TV... Apparently the Flying Machine were a big deal in America but did nothing here. The Flying Machine titll exist playing le north country clubs but they don't have a resort contract. A mate al mice remembers that Pickerton's records were given away as prizes in kids' comics.

Freddy Garrity and his motley erew are still in existence--they do kids! TV programmes, they're a bit dated now.

The Pretty Things came from the same art college in Southeas London at David Bowie (see the connection), , , ,

Has Sinter Ray read Nigel Trevana's excellent 40-paga booky mag, on Lou Reed and the Velvets? If not I can highly secommend it. It's obtainable for 40p or equivalent + postage from White Light, Mandesley, Alexandra Road, I Hagan, Rediuth, Cernwall, U.K.—a long address.

England has another great new magazine following in the lootsteps at Zigzag, fat Angel and Supersnazz. It's called Omaha Reiebow (efter the John Stewart song) and you can get it for Top + postaga from Peter O'Brien at 10 tesley Court, Harcourt Road, Wellington, Surrey, U.K. The latest issue contains a Country Joe & the Fish shart by me as well at things

COBY WELLS, eke
KAISER BILL'S BATMAN

Kerry Scott who wrate "International Heroet" It on English falk singer. I also have a single of Fowley's on the Action fabel colled "Born To Make You Cry's—now that it weird, does acyone know anything about it?

Zoot Money al Dantollan's Charlot is now le Grimm'tr—a comedy baed formed from the Scaffold, the Liverpool Sceee and the Bonze Dag Dao Oah Bond. Also in Grimm't ir Neil lenet, who it always seen wearing a yellow plastic duck on hir head (I once sow him playing ie a laotball match against Monty Python's Flying Circus).

A band rimiter to the Creation that you missed out in the Smake. They made a welrd ringle called I thick "Jack Eets Sugarlumps" (-' My Felend Jack', Columbia 8115—Ed.).

Peter Frompton of the Herd conlessed that they eever played on their records, but, tut | wasn't 'From The Underweild' great though?).

I have been littoning to a lot al Kim Fowley of late. His Love It Alive And Well album is excellent—10 mieutes ooch ride. "leternational Heroet' ond 'ESP Reader" are welrd.

Tommy Moeller (et Unit 4+2) had a brother who was Whirtling Jack Smith who recorded "I Was Kairer Bill's Bat-men".

-- DAVID HAMILTON

(-"Barn To Maka You Cry" came out here an Original Soued 98, and was fowley's lost recent before the Capital stuff in "72. And Zoot Money has recently reformed hit Big Rall Baed, with Andy Somers and Paul Williams; they're algaing about currently. "—Ed.)

IN DIFINSE OF BECK

... At good as the Irsue it you messed up a lew things in your Yardbird piece. You rlighted Beck when you gave eredit to Clepton on 'I Aie'! Done Wrang' and questioned Side I al Rave Up. Etle left the group In mid-December ''.4 ead "Wirong" was recorded 5 months later with Jeff at Advision Studies—Condon, May 1965. Clapton it formed out of Olympie Studies—Condon, May 1965. Clapton it formed out of Olympie Studies—Condon, May 1965. Clapton it formed out of Olympie Studies—All this late of the group was 'Got Ta Hurry' from those Olympie sessions. Iceldentally, Jell replaced E ice a marter of days (due to a tip from Jimmy Page to Keith Relf) and Jeff played horpsichard not gulpto in 'For Your Lova' I.B.C. Studies, Dec. '64, Because at Clapton's antics is returned to record that erusial third single be it not credited an after for Your Lova or Reve Up. Also, all all the first side al Rave Up is Beck. The earliest recorded track on It In 'Heart Full' Of Soul', Advision Sudio—Feb. '65, at few months ofter Clepton's departure....

--BEN RICHARDSON

COME AGAIN PLEASE?

... If was obsolutely nutred by the Shel Telmy and Pop Art Rack rtuff... Sameone would call my name. No answer. So I've been marked down as absent. Shit when you're allive who want to get reflow. Not me. Never. I've had a lot al trouble over that.

The Creation went completely unnoticed here and I'll never understand it. From the first, '64, the English thing seemed to mee more to me them most American Fides. Except of course those American punkaids that threw out the same row wildness right into our own backgrads. You know who they are. The round war simple. A bit row, Oh hell 1 just loved it. And so when the first little energy happened around the Creation I

heard about it and made rure others could too. And the vieille thing Page grabbed up. Page should really own up. An maybe not that so much as having the chance to rave about throughling bonds. Very special bands. He didn't. He just didn't do it. Probably one of the biggest reasons I cared about Bitan Jones or much as I did (and till do) even more than his Stanes focus—which did burn down scones than anyone at that time knew—was that he always pushed names—cladat—curicalities—at the media. So rome little reen tramp like mysell could finally go out and find rome new excitement. Somewhere.

Anyway deother personal favolities was the Eosybeats places. When I first heard FRIDAY ON MY MIND I was absolutely mireroble. School made me puke. Literally, I was as bered to low-looking that the only thing I could do was puke. I did all over my Geometry teacher's book. He hared me, My glilleflend's (at that time) pareets forbid me to ravage their daughter until my east again made ee appearance. And I was fixing a ham sandwitch is the afternoon, AM radio blasting boogaloo when this amazing guitor came out. I rae for that knob sa fest that sandwitch was trill in the dir and back ie my hand before it could move. And that line "Even my ald man looks good".
Well I went in and aimed my peopers at "em. Yeah my ald mae. Looked right at "em and he trill looked lousy. Oh well, Absolutely irrestitible tune....

Just like Mike "Kemel" Saunders' fenatle finger work for the Who's "Substitute". I personally got the Mov's "Fire Brigade" played 12 more times them it would have been played. Which wer 12 thes. Much Ilke Mike 8 couldn't tell you (maybe I could—yeah I could) what this shaff did to me. When I first heard 'Fire Bilgade". I called K.O. and screaming and straining demanded they play it agaie. Well very politiely (condiscendingly) the fill octually) they sold "maybe next hour". Next hour on thems. Nothing. Bastards, Sa when request time came. I biltzed the station with a variety of visual and ard entertainments rarely registered in human moves. Those magle moves people babble about. Had them baffied alight, They told me are more dumb accent and 'I'd never hear It agoln, this him...

And the first American appearance of Jeff Back in the Yardbirds on Shindig. They went into "Reart Fuff Of Soul". And then come the sale and he BLEW ITII I Completely messed it up. Missed It. Missed It bad, I thought he rank. That ham's changed much. No---I do ITike Backy. He's eat predictable. A surprise at twalls still in him.

Before I say--see ya-- I'd like to tell you comething about that Sonics thing In the back of WPTB. They were big here, monsters even. But not at the Lake Hill: Arena In Tacoma but at the Lake Hills Roller Rick in Lake Hills, a suburb of Bellevue. Where I'm from, Rich, Fat, Exclusive, Bellevue, High tone white light time. Tension is every direction. Mere minds, Not quite sace as sure-twinted chemical meanness. A weind ruburb romping rome. Elliat Murphy has a little el that an record. Suburb Heaminess. Perfect conditions for classic rock & roll riet. Gee, Anyway Lake Hills Roller Rick is seedy and grimy also eramped and cracked and it I can remember it right reary In a way 13 year elds get when they're unsure of them-relives but everybody'r recenting a crisp evoluess and you're truck on a donce floor groping about to "the Witch" or "Psycho" or "Strychnine". All No. 1 smooth bonl-ma-ronl-nunaway mad elassler. The guys are all busted up and blown away is different placer now. I do know that the ex-lead auttartet is working in a mutic store le town and it there't aeything you want to know I can get a personal exclusive leterview on the Sanics "Story",

Sand he a postcard drop me a line Stating point of view, Indicate precisely what you mean to say Your tiebesely, wasting away,

-MR. MOONLIGHT

... About the Troggs. I own the Mixed Bog LP which doer teem hard to earne by contrideting mine has no LP cover to It! "Purple Shades" in on the LP. If you'd like any further information on the album let me know, OK? It there any truth to the rumor that David Bowie war In the Riot Squad?

About the Episode Six, I once met Roger Glover and had a good talk with him about the Episode Six, He told me they released 13 singles in their lilespon....

The Rets were English (as far as I keow). They evalved lates ieto Ronee who elso leeluded Tievor Boldes and Woody Woodmansey. I know of two 451, 'Spaonful" and 'Sack O' Woe', Their both on Columbia, I believe. If you know eny more I'd appreciate any iele.

About the Rattles. I have on tope one other A-side called 'Cae't Have Sunshine Everyday' released in '71 or '70. They it!!! exit because on the back of a Germae magazine, Brove from Sept. 173 there's reador pie-up of the band. It also thater that theli newest EF is called Tanight The Rattles Starring Edna. I hope this little bit of information helps!

(-I'm sure maey readers-viceluding mysell—wauld appreciate a track litting for Mixed Bag. OK?—Ed.)

MORE FAB FAX ON BRITAIN'S BIG BEAT

...I've noted down rome points brught up by some all the features which († hope) may be all some interest to you.

The Dakator followed up 'The Cruel Sea' with another intrumeetal but I con't really be sure of the title. The one which springs to mind it "Magle Carpet". Anyway the two ringles (A and B rides) were subsequently released as an EP,

reedback

I had forgotten all about Ferron's Flamingos. They were an a television programme which basically was "What The Beatles Lels Behind" along with Rery Storm and the Hurricanes and I thick lon & the Zodlecs. Foron was a real extravert character and the group recorded by far the best Beltith version of "De You Love Me" which came out about 2 months before alther Brise Poole or the Dave Clark 5. And the Escorts. I always thought the reason "Dizzie Miss Lizzie" falled was because It was so stylistically rimiter to the Swinging Blue Jean "Phippy Hippy Shake" both released about the same time. Their east Ingle was "I Don't Want Te Ge On Without You" which came but a week before the Moody Blues". It was the ceeter of a miner fuss, one week the Escorts and they were upset at the Moodles recording It just after they had, the next week Mike Pinder slotted the Escorts, saying they took It from the Drifters' original and not from the Escorts and did eat really care about lesses groups as something along those lices. I murr disagree with your attack on the Merseybeats. Although for Irom world shattering, they did make some good ringles in "Don't Turn Around", "Last Night", and (especially) "I Stand Accused", When they become the Merseys, they made a good rable at "Sorrow" (not as good as the McCoys) and Iellowed it with Pete Townshend's "Se Sod Abour

The Poets and the Beatstalkers headed a rmall but lively "Basgow rosee. Live the Poets were amazingly good mixing aliginal numbers and Tamle. They did superb versions at Smarkey's "I Second That Emotion" and "Tracks Of My Team". The States played similar material but relied more strongly on Instrumentalisation. Unlertunately they recorded late (as the Dream Pollice) and were produced by Junior Compbell (thee still with Marmalade) relying on his leffuence to a great extent. The Pethfinders were remething also, very Fight with an excellent lead vocalist in lea Clews. Success did not come in the provinces, they moved to London and rigeed to Apple as White Trach (or Trash). Despire 2 fobulous singler ("Road To Nowhere" and "Gelden Slumbers-Carry That Weight") and much publicitly the group failed eventually tooving Apple is fevour of Pelydar. They changed their names again, this time to Jody, recording a couple of very commercial (and not so hel) singles before disoppearing. However, Timi Donald has reappeared is Blee with ex-Poet and Marmalades Hugh Nilchelson (the other Blueite lee MacDonald fits in somewhere but I con't remember where). It'r a rheme the Puthfinders did not de better, even on the basis of their live act alone they de-reved rome means of tracess.

I had forgottee ell about the Fairries as well. I saw them on IV singing "Ceme Get Yoursell Home" sounding remarkably like the Pretty Things. They really were good, eventually beceming Tamornow) with Kelth West) and producing some fine "Flower power/Mod" siegles such as "Revelution" and "My White Bicycle". I alsoys associate them end both? Children together although I do prefer the Children. A friend of mine met the Pretty Things in a chip shap around the time of "Honey I Need". Even then they were not on speaking "sems with VIV Pilece! The Pretty Things released two ringles between "Emotions" and 5.F. Sorrow, "Deflecting Grey" and "Talking About The Geod Times", both of which were exceptionally fine (heavily influenced by "Strowberry Fields"). "Deflecting Grey" bad about 4 different tunes crammed leto it. Navertheless they were excellent despite the lack of identity which their early work hed.

The Creation have see album released now an Charirma with both Planet and Polydor stuff. Ready Steady Ge had firem on the day "Making Time" was Irrued and it really ritleds in my mind, especially the bowed gaitor. Pye have been doing their usual retaise roking lately, having come up with the <u>Gelden</u> usual retaise roking lately, having come up with the <u>Gelden</u> of each see fally predictable but Velumer Two consist mainly of Bridge and each boast all the cuts from celebrated EP's (Kinks: Kwyet Kinks eed the Searchers' Aln't Gonno Xiss Ye). Both the elbums have get 25 songs on them.

Anether TV contemporary of RSG war Dines A Go Go which was a rather leme programme (compered by a guy whe did and rill does the wartling on the TV every Saharday). However it did feehure lesser groups. The Taggery Five were on one week with a single "It's Rather Ge Out With The Bays (Than Out With You)" which I still remember the tune of despite only hearing it that once. The Yerdbirds were on too (while Keith Relf was in hospital) and Et C clapton was doing lead vacel cheres ("Good Morning Little Schoolglit"). It was the about the only film footage of the Yardbirds with Claptor.

——RIAN HOGG

BEAT MANIA

...Did you ever hear on LP celled Beats by the Beats? I've pleyed thir one even more timer than any Move record. It rounds like the Beatles but with VP-Lee Strapholl on some vocall and Bev Bevan playing the druns. A lot of originals on this one too. If i'r on Derign Records and maker the Buggs look sick by companison....

--ED PINIGIS

...A few corrections that may or may not be perfinent...and name polets I feel shouldn't have been availabled;

Gerry & Pacemakers: mention at hir "Girl On A Swing" single, but no mention of alburs of some name which included that all-time "rack classic", "Strangers le The Night" (!). Also, Gerry did have some great elbum auts ("Strangers" not one of them!) that the apposite was indicated most everywhere in your magazine. Examples: "A Shot Of Rhythm And Blues" from 2nd Album, a terrific version of the song, infectious, metadic, excfiling?

Dave Clark Five: My own personal favorite 60's British group. I stust disagree with Milke Sounders' comment that "Having A W-ild Weekend" was a "terrible" movie. It was acclaimed ite most reviews I read, Including a long one in Time magazine. It was overlooked by most young people because all its title, I believe (and sparse publicity). Had it retained its English IIItle (Catch Us If You Con") I feel fans would have releted It to the current hit, and would have gone to view It. There was also no mention at Dave's influence on up-and-coming drummers. A whose enticle could be writtee on the subject, but appoulizing: Dave's group was the first to bring any kind of facus on the drummer as onlything mare than a timekesper. He had flash and thyle, and mat af all prominence. (Who can forget that astonishing lette to "Bits And Please" and the bomp-homp is "Glod All Over", or the machine gum intro to "Do You Love Me"?--oll of which used to be banged out an lockers by beginning drummers back In Jr. High).

Ne mention was made of their biz arre experiments, or al their paradies of affer pop groups and people (Dylan, Walker Bros., etc.) Ne mention all their "Hey Jude" -ish version al "Get Together" from their II Samebody Loves You English IP.

Welker Bros.: Just a personal taste point: I do not fied the Sout Wolker/Engel Brel stuff "disraying"—melodramatic, yes, but that is its appeal. Brell' tyles lend themselves to melodramatic interpretation. With each Soutt LP the two things I look forward to most are the Brel interpretations and Soutt's poetic compositions.

Easybeats: Pert of the excitement credits for the ell-time Easybeat song "Gonna Have A Good Time" must go to Steve Marriett, whe sang back-up vocals.

Small Faces: Trivia note--both Marriett end future Přeman Peter Frampton were child rions; Frampton could be seen recently on L.A. TV In a mavie called "Davy", from when little Pete was about 8 years old.

Shindig: One of my favorite memorles was the jem between the Dave Clark 5 and the Beach Boys with Clark end Wilson (Dennir) doing double-draw chares and Lenny Davidson outling loose with rome bile tering gettar. "Twas on a Christ-

----WILLIAM STOUT

...This magazine is a true mine all relormation. What a lot of work you have done. And I know what i'm talking about: for the last two years I have been co-written on a Danith adition at a "Who'r Who in Rook 'n' Roll". And that kind at work does take a long time!

Of course I have not been through the hole magazine yet. And certainly not with the magnifying glass! Nevertheless I have found a lew places where I maybe ace give a lew supplying ieformations. Only maybe 'couse I don't think I ace tell you anything new. Just two pieces all informations (certailly uncestful) on groups that have had my ieterest:

The T-Bones (Gary Forr, Keith Emreson, Alae Turner, Keith Jackson and David Longston) are vocal-backing on a CBS-single with Chits Barber and Keneeth Washington called "If I Had A Ticket", It'r only the A-side (CBS 202394)—and it'r recorded on April 26 or 28 1966.

Te the Riot Squad I are tell you that David Bowle once was a member too—as a saxophone player—and as fai as I know he's the sax-player on the Riot Squad single "Anytime" b/w "Jump" on Pye 15752. I don't know when that ringle was released. It reems to have been sometime in 1655....

-- JAN SNEUM

... Congratulations on the British Invasion Issue—I was glad to see "You're No Good" by the Swinging Bluejears mentioned—except for a few Dave Clark 5 rongs it was the only British levesion ringle I bought at the time and Ir'r rilli one of my favorites. When the Beatles first hit I dirmissed them as being for Irish Head of the Beatles first hit I dirmissed them as being for Irishmen as best group—the Beatles wan af course and I soon admitted I liked them but briefly had a Dave Clark 5 for alub and ware a button with Mike Smith on It. One glr I planed and I soon ofter trarted the Reyal Order of Ghoulerdi Fors (R. O. G.F.) which boasted about ID members and lasted almost a year. (Ghouland it known for arous baving the Rhylagtons on his show ringing "Popa—Dom-Mow-Mow" afterwhich he pulled on the bassmon't lower IIp and sold "Uver." He elso had a local band whe ware that's hoir longer than Blue Cheer but were exposed as fakes when he pulled one of thats wigs off).

I play drums in Mirrors, formed by two long time Velver Underground freaks, which recently was jained by Jim Jones on bas who you have corresponded with end has the largest rack collection I've ever seen. (not to mention a tope of "Little Shop of Horrors") *-We do great versions of the Traggst "Feels Like a Woman" and the Velvets' "Fernyboot Bill."

-- MICHAEL WELDON

...Net wanting to discredit earthing ie you Whe Pet The Bomp British levosion issee, you left out many Swinging Blue Jeces records—from the post-Relph Ellir period:

- Second Second Have You—Ferry Sylvester'r first record with the group—he seeg lead on "Saedy".
 Rumours Gosrip Words Unitrue/Now The Summer's Gone
- Rumours Costrp Words Unitue/Now The Summer's Gode
 Tremblie*/Something's Coming Along (B-side feetured ie the film "Poor Cow") at thir paint ex-Ercott Mike Gregery jained the group on boss guitar—Les Braid moved to keyboards.
- Don't Ge Out lets The Rain/Oes Womae Man Rey Eneit & the Blue Jeons:
- 5. What Have They Done Te Hezel/Now That You've Get Me tast record with Terry Sylvester.
- Hey Mrs. Hourewile/Saedfly--lineup: Ray Ennir, Ler Braid, Normae Kuhlke, Mike Gregory, Tommy Murray.

Music Motor:

7. Hoppy/Where Am I Going--lineup: Pey Feels, Les Bield, Tommy Murray, Mike Gregery, Keeey Goodloss (Mike Gregory song I-ed on "Heppy"—Keeey Goodloss fermely with the Escorts, replacing Pete Clark for 3 records).

Swinging Blue Jeans:

8. Rejebow Morning/

I don't keow if these were left out because all rpace α_1 what, but I thought you'd like to keew.

...Escorts trivia you might eet keev: Escorts waeted their first ringle to be "Fortuee Teller"—reet "Dizzy Miss Lizzy".

"DML" went to *I in Texer—reason: Petc Clarke'r brather a DJ there. Lineup: Terry Sylvester (vecals/geitar), Mike Gregory (vocals/bass), Johe Kiecade (guitar), Pete Clarke (drums).

"I Dan't Want Te Ge On Without Yeu" drummer charge, enter Kenny Goodloss. Single would have broken bet Moody Bluer issued it same week.

"The One Te Cry", "C'mon Home Boby" (same lineup).
"Let It Be Me": Trery change (Pete Clarke rejaies, he produces and eπronges record). Terry Sylvester Leoves....

"From Head To Toe"/"Night Time": Heeup: Mike Gregery, John Kierude, Frank Townshend (drums), and Puddy Chembers (vacolr/guitar). Beside war written by Chembers with Paul McCorney and produced by McCorney and produced by McCorney.

-- JANIS SCHACHT

...Two Phings. You reem not to realize that Megae Devies of the Applejacks is Roy Davies' sister. At least you shoeld've meetioned ir. Second, Dave Berry did have easther hit ie Eegland called "Morra".

...One mistake I must correct (I'll roand being corrected If I'm wrong, le fatt if I am I deserve re be kicked in the head). The Hellions were from Worderstershive. Dever Mason was the lead gutanist, Jim Capaldi the drummer, and I filink Luther Grasvenor (lete of Spooky Tooth, Steelers Wheel, a sale stretch and ow known as Aeriel Bender with Mort the Hoople) on gulfar. They made neighe 4 or five singles over here maiely on Piccodilly (subsidiery el Pye). They eventually broke ep. Dave Masse become Speecer Davis's roadia, and Capaldi eed I thick Luther G lomed Deep Feeling whe played around Brum just before/some time as the Move were lemmed. They eventually weet to London, backing Aeeie Poss, playing jezz clubs. Thee they returned to Brum (mainly Elbow Room) eed from that Traffic were born (I frink Dave Mason played with D.F. far e time offer his stief as roadile to \$.D.)....

Have you ever heard of the Front Une? I'm not sure if they are English or American. They recorded on Atlantic, 1965.
Aslactic 4057--1 Don't Care/Gat Lave--songr by Lersgan, Philippet. A good ringle, aggressive-peek sound....
——ROGER CARELESS

I:-The Front Line in deficitely a fice second. I'm rure In'r a Califorcial group; it come out here is 166 on Yark 1900., Chailie Greene/Brice Stone's short-lived label thee dirtibeted by Arlactic (lare Bell)--Fd. (KB))

(According to a latter that oppeared receptly is IRM, the Front Line were a Bey Area group, orlginally colled the Turtles until the Crossfies took that name, and Including Gery Philipit, later at Copperhead fame. All thir was new to me, althe I keew the original Grass Roots in Sen Francisce before their name was given to an LA tradia group. Maybe Walth'r Infoncet get the two stories mixed up, although how the Frent Line extered is 4 dunno. Anyway it'r worth checking out...which reminds me, we're looking for copies & information re any records on Greece & Stone's PALA label—Ed. (GS))

PRETTY THINGS IN NEW ZEALAND

...I dide't immediately leop lete WPTB coz I get the feeling that New Zealand ir even better off then America for all the stuff you cevered—and et someone whe har reread his Record Milmors (the best English magazine for the WPTB period I think) about twelve timer and GROWN UP with the Pretty Things and the Wha ead the Small Faces ead all that, well.... I thought WPTB war more for Americans whe milred out on It all. Aeyway I finally did get eround to reading it ead was sultably imprered-really! It reminded me that I love reading about those backs

over and over and over. And little bits like the comment on the Things! "Midnight Te Six Man" being one of their best ringler, etc., etc., nonfirmed that all thir was being written by people who know. Ineldentally "Midnight Te Six Man" didn'r name out in New Zealand noz whan the Things toured here they outraged us re much by drinking whirkey on rage and lighting the rage nu tains and raggering drunkenly onto the rage during Sendie Show'r act and corrying deed eraylish and our national otways etn etn etc (most all thet wor drummer VIV Prince who wor the erchetypal raver plur ob brillient drummer—"Readrungs!"—and who made a rupertri Ingle called "The Light Of-The Cherge Brigade" on Columbia whinh was cerually a middle of the road instrumental out of the lemna Caster-Lewir troble) and onyway other the Things had completely destroyed our country they were lorbade ever to return and their renerds myresticurly stopped coming out here. About twe years later the object the more time integring bonds for \$20 a copy to people with hombstones in their eyrs.

So onyway as I lead thru WPTB I think all about a hundred things to say as I read each page which I promptly forget or I move onto the next page—but in the Small Faces or I ele lar example it could perhaps have been mentioned that "Alterg "ow OI You Love" was a magnificent ring in (some all us say thair bert) and that the ringle version was furnithen the album vorten (finem en ven better) and that "Mytem Bom Thank You Mom" was celually the A-ride (in NZ anyway and I think England too). And the facel that Mariett rhout "plir off beby" before one of the chouser could here been mentioned too realig or It was ruch o daring thing to be done for those days. And it rould also be mentioned that Ogden's Nur Gone Elaka erig; solly had rheli version of P.P. Andolf's trapedour "If You Think You'te Groovy" at the end at the first ide only they put the ringle on Instead at the lest minute, Most Facer Leaks really wented to hear them to they one.



The Le De Da'r: Maori Phil Key, Bruee Howard, Bren Nellson, Trevor Wilson, Kevin Borinh (1966 photo)

And that leads onte the Lo De Das from New Zealand, ruroly were bettor a white R&B eavers album than that done by the Small Facer? Even better than Spenner Davit? It also her "How it The Ali Up There" and "Pried Piper" and "On Top Ol The World" which was their list number one, the I really nevnt LOVED their R&B things realing at I purifixed pop-cock things. Didn't America get the Parlophone album at Earybeats biggier? 14 tracks up to "Erlday On My Mind". The Easybeath write miles better before that ringle than ofter end this album I robrolytely errantial. All the biggier are on this one ("Woman"/"Wedoling Ring"/"She'r So Filon" etc.). The EP was magnificent too ("Cayylovin", etc etc.).

-- ROY M. COLBERT

("Alto rioted of one time for the Ogdem tot occupied by "Lozy Sunday" was en imprompt a coording of the Ronetter" "Be My Baby". Would'un leved to hear that, too... In en confler letter Ray turned us on terose more lobulous Australia/New Zeole and senorts, two el which deserves speniel mention becours they were released in the U.S. The Groop (Australia hand led by Bilon Cadd, who har an undistinguished album out here on Chelsed): "Weman You're Breaking Me" in a brilliant pop-racker with great necelarized stiffs, truly dollghtful. Cemn out here on Jamio 1349, and those'r a letter follow-up on Jemio 1371, a version of the Bond's "Wo Con Tolk". Thore's oldre we root and be Bond's "Wo Con Tolk". Thore's oldre we root ords on Ball here by a group of the rome spelling, but the sound, withing, and production etectis on all diletent to I don't know. The other knockout war by the Fourmyule from New Zeoland, who had at least B local Top Tennors. This onn't called "No-tree" (Brill 879), and It's an obsolutely stransing pop harmony record, stally irrestitible and on Instant favorith of inveryone who hears it. Flip's enether Top Ten inter called "Home". Look out for 'em—Ed.)

WALKER BROS., IVY LEAGUE

... I war expenielly pleased to roo on orticle on the Walker Brothers. Did you know that Scott Engal Payed in a monortery on the Irle of Wight for a time? His laft else fass lound our he was there.

According to Mike Vernon'r lines notes in the History Ol British Blues on Sisn, Knith Seots might have played plane on Time, Knith Seots might have played plane on TCountry Line Special", not Nicky Hopkins. He elso lith Besonle Worson or probable guitalists. Vernon after eys in the lines notes that he constitute song with the Yordblids when Roll was till

Neil Lendon must have Jelnod Fot Mattreri alter the Flowerper Men because he in thin lead vocalist on both of their LPr. Ken Lewir end John Cartar can be found ringing background vocalr on Marc Witte's Balloon. I recently sown on Import list that Pye has released a Golden Hour LP of the Ivy League. Should be worth getting, there might be over 20 rongs on it....

--BERNARD WATTS

(· Coldon Hour Of Thin My League (GH 542) har 25 selimitions ell their ringles, most 8-sides, and odd LP trocks and whother. Included Ir their original version of "My World Fell Down", leter gimmleked up with—so begand has in—Back Boys Smills trock r by Gory Usher with his group Sogittorius. This e fine collination—Ed.)

COUNT FIVE AWESOME; YARDBIRDS BORING

. The mag looks excellent. I've only glanced to far but I did read the letters page, both Simon's and Ri chard's latters were very valid in their own way. I've been ploying through a lot of their records and offhough many of them controllate my low opinion of risries English rack, the amount of really extiring competently performed riuff in emozing. Their was a lot of rtuff I obviously mirsed in the rixites. I lell into the category that Richard describes, only a handful of British bands including Fame and particularly Goins, Mayoff, Yordbirds and Bond were allowed to cover 25 B stuff and be appreciated. Win were all very proud of the fact that it took English bonds to show U.S. kids how Important Chicago and all Blues in fant were. The ald term famillarity breeds contempt it naves better utilized when doreribing localised as indigenous rock. Although I hald the Standells' "Disty Woter"/the Kingsmen's "Louie Louie"/ Count Five's "Psychotle Reaction" on dimony others In owe or great records I would no doubt have Ireated them with the same disdala the Yerdbirds received when porforming at Lelicester's premins rockspot of the risties the il Rondo when (can you be-Hern enyone doing THIS to Cream e fow years later?) I Int the auditorium in thin middlin al Clapton'i "Spoonful" solo, massed the alley out beek end drank a couple of pints of beer in the adjoeant pub while trill oblo to hoor the music and get book to the trage before he ended. And you thought he played long roles with Croom. They didn't coll him "Slowhand" los nothing. Lelearter used to move like red once (offer all Formily are all local lade) and I nould reel off lader of old tales like when the Beatles closed the first helf of a headline show by Del Shannon. In feet when I get through all I'm working on at the moment... [1] try and do it for you. Why not try and get a ilmilar turvny from others in biggish UK elitiesnhei hii, Newcastle, Blimingham, Glesgow, etc. Could be very interesting for U.S. readers in the same way at Blues and Roakabilly ate, regional breakdowns are at the moment, ... --- BOR FISHER

ROCK ON CANADIAN TV

...At the moment I'm not going to comment at length but just mention a lew and edotes and truff which are running through my mind at piorent.

I was truly pleared with, and read with a proof rmile, the articler on the Walker Bros. and P.J. Proby. Proby partievisity had a good influence I'm rure—protoly war he a lentatin ringor with hir powrs, wide range, great phrating and dietion but he had such a fine renne of tryle and fathion and ministering. Ho was a primary influence on the almost responseur and Imposing Carl Wayne (for releanner the ortifale in NME Feb. 168 in which Wayne louds Eddin Cochron, Proby, and Shirley Bastoy). Nik Cohn really captured Proby's mentality and grocest with hir anesdate on Jim's drunken "litin stary" netrotivn. Proby's a minor legend now and he was indicative of the whally and irantic energy of the ora.

Also, the orrielo on Rock & Roll TV In America war o most necessary inclusion, rinne or we well know. Its doubtful that the Bearler might not have braken without the marrivn exposure on the Sullivan rhow—where their eborisma counted or much or the music.

My first virual exposure to the Beatlin was not on Sullivan but some months previously on the Jank Poar show via a film ellip of a live gig in (1 think) Bir minghom. At the impressionable ago of 12 I was floared by their powerful round ("She Lover You") and by the hysteria they Instigated.

The idea of presenting rock and roll in seatches on variety rocks has always intigued me. A three-minute tilnt in the midt et all that MOR rehlack and mindless comedy was a perfect vehicle to spatight the guttural power of rås. Presting on Sullivan and Darseys (I row II when I was 5 or 6 years ddl the memory it very, very villd), Beetles and Stoner on Ed's bliggie.

One of my favourite thows war Red Skriton which I watched without foll for two years solid. I saw the Manfredt, Hollint, Rorkin' Berries (e railty) and the Stones in a filmelip doing "Carol" and "Tell Me" on the risps of the London Polladium with a Cilli Richard poster in the background—Ironle, hub? One of my favourito memories from the Skellon show was the night the Kinks were leatured. The chard off their usual bit, ringing the announcements, "end our guest stars—the Kinks"—and there they were, Rey grinning synically, the debut of those new famous gapping chappens—but they didn't appear and I war so angry I almost wept.

However the two TV gigs I've charished most in all likelihood haven't been elind in the States. They eins

1) The Who on film In a Canadien Broadcasting rhow called Take Thirty, filmed in London. It was a live glg, a Landon concert, and the Who ripped thru "Jenny Take A Ride" (interedible, the chards) and "My Generation", during which Townshed mashed the guitar to pienes. The nemer a zooned in an hir face and he looked remifying. The show was alred Cet. 3, 1966, and I ordered in 2 years ago to show for a history element was grant the wrong show. I do Intend to got a hold of II and video tape II sometime in the noor future.

2) The ether rhowoppround (I think) in late June or early July 166 as pit of e reriar all odd films called "20/20" on the above-mearland CBC. If war called "Pietry Things" and yep, it was that band a hight doing "Manlight To Six Man", "LSD", ric. (I bellove) at the Marquee. A truly incredible film which captures the Pietres under animalism. It's probably why I set all worship them.

Alto I should mention I pieked up a ringle last wask on Munh called "Setari"/ 'Ayata Red" by a group of lad the Mighty—both decks written by Pagillaro and grouped by M. Pagillaro and G. Lagios. Beth eta Instrumenta Ir, one with a voice akin to Pagr yalping in the battleground. An addity but not at much lateriest. Now II he could only one up with enother "Lovin" You Alin't Eary" or "Some Sing Some Dence"....

-- BOB LAWRENCE

FREDDIE & THE SCAPEGOATS

...Cor the Bomp the other day. It's a line job, olbelt o little head to read—I liked the old learned better, I think I've rold that before—but I mitr the humer and general Irraverance that was present in this tirue only in the letter rolumn. I also think theiri's problem when you do one of these (essential) Irrae that covers a subject rystemarkally by groups—there's been a rack writer's ryndrome for some time where everyone looks are count for rome ringer or group that no one else cares about and over-provines than In order to make his point—or his reputation. A let of the plece in his last Irray grievously oversate the groups—I mean what's wong with reying Freddie & the Dreamers were unadulterated whit? Or maybe It's [url a problem in differentiating between enthurlarms. "Good" allder acettly into "genius"...

-- SREIL MARCUS

(-Conn more we're forced to take up the cudgelr for thin beleagured Ereddie & thin Dreamers-(A) the place on the Mancherter modcaps was quite abhabutly tongue-in-theeks, a device printing the place of the saying they were unadulterated thit, and (B) quite alton freedies' muste was at loant faily adulterated; "A Little You" and a number of LP macks are thoroughly nampetent lightweight Merrinybeat, though the muite was alreading limpostones to the

comedy,
With that firry delanse out of thin way, ellow me to find its
lervent compliments on your Bobby Vine liner noter, a definitively invocative piece.

(I dread to committee of this reantion had the original MS of the Freddie oriflete run fort issue—It was nearly had as a long, with about five Ilmer or many excruelatingly cay wiltitions, and may well have cast WPTB hall its subsetbers)—Ed.)



FEEDBA

OUR KIND OF GIRL!

unit used to worth Shinding & Hullebaloa faithfully. Wore the grooves out on the first Stoner EP. Used to be able to do a god Sonner imitation. Bride was my fave Stone. Was in forc with Ray Davies until I read where he was married. My little circu ciled the first time the saw Geoge Harrison on TV. My other there could do the Freddle. I thought Dusty Springfield was great and I wanted to look that way too. Sandle Shaw's "Girl Dan't Come" and "Theic's Always Samething There To Remind Me" are Hill two of my all time fave songs. I used to stay up late with the radio named down low just to hear "All Day And All Or The Night[®] one more time. I loved the Yardley odverts on TV., Lennon was my fave Beatle and I tried in valin to get on IV., Lennor was my rove posite and it the United in some of those black loather cops he used to wear. The Mullo-balaos were uplier than the Stone and I liked It. Used to be turned on by P. J. Proby and got my first Inklings of what sex west oll obout when I saw him on "Piccadilly Palace". Sow "Hord Days' Night" 6 times in one day. My Mom liked "Hippy Hippy Shoke" I I used to burn money off people to buy 16 and Slept with John's first book -- In His Own Write Prip. 3 tepr with John I first pook—In this Jown Wille — who comy pillow. I'm till in love with Calin Blunstone. Never got to see the Beatles live, "Tell Me" was my fove early Stones song, I olmost cried the first line the Beatles left to go back. to England. And rameday, I used to trill mysell, I'll get te go

Those are just a few at the things reading, the Biltish Inva-Hon brought back. Many many thanks for taking the time to write it. It was well worth the wait....

-- BILLIE SANDERS

MOD MEMORIES

... When I last wrote I stoted that Steve Marriott made a record with his backing group the Mamonts, ...eround late:64 and early '65. He played regularly at my local "beat club" ef the time, in Hounslow. The Attic Club....

Il you would like me to, I'll take some photostots from old record papers and the pop music press that would be of Interest...c.g, a leature on the High Numbers, Rod Stew-ort, and West London Club Guidn with all the groups leat-ured each night....

Throughou I the copy of WPTB, I saw various mentions to books that seem to be available in the States, not to mention the Richmond Jozz Fertival TV film. I went to that festival August 1965) where in anninght isow the Who, Moody
Bluer and Yordhird. Those was the days I ligive anything
to see that film. Yeah, honest you've no idea how great it was living round here around '64 to '66. It sounds unbelieveble today when you tell younger kids that you could see that tike Pere Townshend, Mick Jagger and thin Small Faces walking down Richmond High Street 1 Land a few friends had a long talk in Hounslaw Bowling Alley of all places with none other than Steve Marriett. He asked me where I get my shoes from I You've no idea how great | lelt....

You say also that the rubcultures all R&R in terest you n.g., Teds, Hippies, Mods, ntc. Well if you want the clo-set definition I've ever seen to a "working-closs West Lon-don 16-18 year-old Mod" in 1965, Lock et, nudy and listen to Quadrophenia, the latest Who 1P. Nestalglo hips all the way Well for me onyway,

Will, that's about it, I think, just wanne give a mention to two great \$ 88 diret that were never mentioned in the B. Invarion Issue, "Oh Yeoh", the Others, "Parchman Farm"—the Roh. The Others was group of rehealboys that went to the local grammar rehool, 10 mins, walk from my house.... -- DON HUGHES

LOCAL CORRESPONDENTS WANTED

... I was overwhelmed by the new Bomp, though a little diturbed on the ride to see the praclamation, "Not a fanzine", and a definite shortage of fandom blitherings. That stuff did o lot In previous Bomps to break up and make palatable the mass of data, even give II maning and put it in perspective. Please give a little more attention to all of this If this turns out to be the popular complaint.

I'm sallyating for a Chicagopunk section in Bomp (and would be more than happy to lend myself for the purpose of doing research for it). That truff will be the bargain bin fadder in a few years. And lets we forget the Shadove of Knight, T.S., Henry Webb & the Flock, the Maude, BuckInghams, New Colony 6, thin Revin' Kind. Illinoir Speed Prest, etc. etc. Anytime you're ready. . . .

Hate's a suggestion for WPTB, which you may rither choose to look into or discard; however, please consider publishing this Inttni at some other zine, ion or pro, might be interested.

What I propose It is section devoted to regional correspondence. Cottolly there are energing third-generation rock scines in cities like L.A., Austin, Atlanto, New York and Chicago. Bands fike the Hallywood Stan, the Dynomiters, Hydra and Pentwates will soon be spreading their music nationalide. If you were to choose someone from each of these cities to documen t the local raener, however at that time asoteria, this could rove Invaluable when In later years we attempt to write the history of 70's radianally

Consider: If some 1967 rock publication had thought of having local correspondents, whild know a lot about Cyrus Eric, Eric Corman, and what has now become the Raspberries, thru gostlp incrived from the Claveland correspondent. Imagine II thinin had been a Chilogo correspondent to tell us about 1,5, Henry Webb's participation in such bands as the Flock and Dick Calmin & the Exploder | Winbb is soon to right to Epi c, and is onn of the most louded uppin'-comers around. Ditto with the Dunwich roenc, the Mouds, Buckinghams, USA lobel, Perry Johnson when he had the Royal Blue/Venue labels (he's with Dharma now, etc. A Mamil correspondent could cover the Henry Stone renne; one from Austin, the emodille world; the possibilities are nodless. And think of what an Important reference such gostlp would become once fully fermented. Think obout it.

(--Readers who would like to send us short pieces on local acm of interest (w/photo II possible) are welcome. And a Clavelond columnist would be terrific..., -Ed.)



Chicago punk, coming up...

HOW TO REPACKAGE A CHEESY ANIMAL

...The Animals album bathered me presty much when it list op peared, especially as I had written to Mile Ochs some months earlies to valunteer my Interest in holping to compile on Animair repackage. I proposed two albums, Bigots, Big Heads, And Bod Servica in Reviousants (a 2-record set of the 1963-66 Animals) and Psychodelic Schlemini (e ringic LP of the 1967-8 Eric Buidon & the Animali). Of course I knew that was mostly fantasurger a fire animally. Or course I knew that was many mind-ry, or wer certain that MGM would never buy those airzinginments and titler (they'd call it. Thin Very Bert Ol Etic Burdon & The An-lmolt, Vol., XVII), but I till wasn't prepared for the absolute awfulness of thin actual Abkon resisue. I was plenty pissed, and wrote a nosty review for PRM.

Altri I read Greg's review, I began to mellow a lot about the Animals science—likes he said, the music is great, and travtrends the tawdriness of the packoging. If propin want Intelli-gent commentary on the songs, they can follow ale g with my WPTB esticle as a concordance. Billy Altman came to much the same conclutions as Greg In his Creem review of the Animals album, only he also warmed my heart for ever and ever by ed-mitting that "the Animals and E_I ic Burdon were, at their prime, filthles and less socially redeeming than the Rolling Stanes"-I've been trying to hammer that idea into people's thick heads for tan years come this August. All the dudes who are having naryous brookdowns over the Stones' current decline could have gatten that troums over with clear back in 1966 if they'd cost theli let with me--doing that shit of 19 sure toughtned me up for the "death at tack" and all the hastles that've come tince.

Which is partly why I'm not loring too much slinep over the Abkop Animali set--os Greg wrote, the time to de It right probably hasn't come yet, and the Abaka album can help keep the Animals' recordings available until then. I don't know how to explain my eversion to "scholerly" repackages to you--I'm thinking all my Eddie Clochron Legendary Masters olbum. It's just perfect at getting the relisse job donn--song relections, Lenny Kayn't nater, everything—ynt I don't play It often, and I think that't because the package seems so bland and out-al-context that i becaute the package seems to extra and out-of-context in compatition to the mislo—I i't not what the filter looked like. I don't mind the islness per se, I just don't like the non-Animalitepresentative cheesiness Abkoo used. Il just to do Psychedellic Schlemfel my way, I'd use that photo (appeared in Rolling State co. 1969) of Burdon lying between Jimi Hendrik't fegs, storing worshipfully up at his balls. What a consummate portrols of the

(-I don't mind cheesiness per se nither, but shoddy trittuer--in report to the music--piss me off. When I play thin Eddic Cochron package, I get 30 we II-programmed songs, close to the best 30 that could have been selected. When I play the Animals album—whilch I don't, generally--Iget o miserable 20 randor ly-programmed, randomly-solected songs, complete with gloring amissions and pointlest juxtopositions. I can live with a croppy package (or an overly-sterile and), but a dirmal job on the music deserves to be rlagged. Anyway, hope you have better luck when the time comer for the definitive Lou Christic repackage—come to think of it, wouldn't mind getting involved with that one mysell—Ed.)

GET OUT THOSE WANT LISTS

A few , interesting recent finds: "The Ratra Came" (SIr
Doug) by Big Sam end the House Weekers on Elle; "Boy Wonder" I Love You" by Burt Werd on MGM will ten by Zoogo; a James Geing record on Arcot (con't stand the group or the incand but it sure seems like II oughto be a rate early record; on EP from Paland by George and the Beatovers with pic jacket and liner notes and songs oil in Palith; another Wylde Heard record (I have one on a local label) this time on Phillips of th platleeve end blo on the back containing the great ph "Bill, the bass gultarlist and lead singer, who can play the bass as easily with one lingui as he can with four..." A guy 17kn that should be famous. Probably the record I'mmost prot of having gamered anountly is "Savn"/"The Syrocus c" by Felix & the Escorts on JAG records. Since I was a student of Syracuse Univ. this incord is all posticular interest to me. A friend of mine is on its-later with the All Night Workers on Round Sound, Comeo, Mercury-and he onch affered no \$50 for this record II I could find it. He said the group recorded. wolked out of the studio, turned around, and the studio had vanished, etc. He didn't have a copy himself and didn't even know If it we really ever released. Anyway, the other me of the group were Fellix Cavallere, later of the Rascals; Mke Especiato, later of the Blunt Modoos; with technical advice from Lou Reed who was also at school In Syracuse at the same time. The same duri have appeared on a Derlan album leaturing the Young Rascalt and the Irley Brothers....

I have an Instrumental on Capital by Arthur Lee and the L.A.G.'r. It this in any way possibly connected with Lovin?

At some point Bomp should do romething about those groups that implied they were British, i.n. Great Scatts, Scotland Yardleys, Playboys of Edinburgh, etc....

Anyone really interested in the Pirata Radio scene in England in the rixties ought to pick up (or try to) When Pirater Ruled The Wavesby Paul Herrin, 1968, Impulse Publications,

Ltd. At far as I know it wat only printed in England so some one from over these should be assigned the task of checking out additional copies. As long as I'm plugging books into me male rlight mention of my friend Amia Pauman's book The Deelays on Moomillion.

The Bomp mentioned the vagueners of the Ookoras backing Billy J. Kramer. Irom the English album Litms; Mise Maxfield, feed gultors Roy Jones, bost guitors Robin Macdanald, rhythm gultors and Tony Marelleld, drums. Lines notes point out that his first group was the Phantoms and then a name change to the Coasters who addided to be remi-pro while he went pro and jained up with "Monchestrii's top Instrumental unit, the Dokotos"....

-- FRANK BRANDÓN

BLUE JEANS BOP

...Thankt for WPTB Na. 10-11. The I'm a 50't reak'n'roll ma-nioc, I really on ayed your British investor issue. Just a few comments about the Swinging Blue Jeans. They certainly DO mjay a revival nowadays. A relissue al "Hippy Hippy Shake" was a rush hit in Commany in the summer of 1973, and they've been touring a lat hore in Scandonavia. They are as busy as were in the old days, and they even released an albu fivey were in the old days, and they even retented an altown colled Hippy Hippy Shake, recorded in Sweden April 16-17th, 1973, and the tunes are: "Hippy Hippy Shake", "Bod Moon Rising", If I Were A Corpenter", "Good Gelly Miss Molly", "Radoncer", "Blowin' in The Wind", "Long Tall Solly", "Cotton Fields", "Lowdy Miss Clawdy", "Bany Maronin", "You're No Good" and "Summertime Blues", They're not in only respect to the land authorise the No. pect as wild and exciting as they used to be, I'm sorry to say,

I am really looking lorward to a SURF/HOI ROD Ish of WIPB. Now THAT should really be tomething !!!!!!! What about a general lissue on the early 60's pap roone???!! Shoke & Books RUNE HALLAND Whaln Lotte Rockin's

WEALSO HEARD IROM: Greg Chloppuzza, John McCorthy, Tom Small, Doug Hinmen, John Koenlg, Dave Cochröne, Sue Frederlick, Jay Kinney, Andrew Louder, Ellen Sonder, Chili Hanley, Allen Heitscher, Art Schook, Jonathan Kuntz and many many more. Thanks one & oil, and keep those letters coming.....



SPECIAL SUPPLEMENT! This is the first installment of our long-promised sarles of reports on local American rock scenas of the mid-Sixtles. Future installments will include Ohla, Texas, Calorada, the Pacific Northwest, and Chicago. If you have Information you feel would be useful in these areas, please

silinus

PART ONE: THE BAY ARE

BY GREG SHAW

SAN FRANCISCO

Son Francisco had perhaps the most unusual local music scene of any major American city in the Statles. The closest parallel is with Naw York, which also had no punk bands to speak of, although the suburbs were crawling with them, Son Francisco has many larga residential districts that must surely have produced groups, but for some reason nona, or hardly any, of them laft any racorded trace. It cen't be for any lack of recording facilittes, for San Francisco had a lat mora ta offer than Son Jose, chiefly the Golden State Racarding Studio, where a group could cut damos and even release them on the studio's own label.

Oddly enough, the rare local records that do occasionally turn up are by groups that 1, as a kid growing up in the area, never heard of, and always on a one-shat label. "Dan't Walk Out On Me" by the Mark of Kings on Filip Top 2192. "Plastic People" by Wildwood on Magnum 420. "The Fire 1 Feel" by the Karpetbaggers on Trig 202. Nabody ever heard of these records, but tha labels all bear Son Francisco addresses.

The problem with San Francisco was (I) there were no real clubs or places for local bands ta play in 64 and 65 and (2) the psychedelic thing, which was influencing all the local kids by '65, just as the punk trend was catching an nationwide. And by 1966, the peak year for punk, San Francisco punks were all in acid bands.

Wa'll explore this relationship between punk rock and the roots of psychedella music in same future Issue, because I think It's an impariant and ovarlooked transitton phasa, but for now I'd like to stick with the Bay Area punk scene, such as It was.

Actually there was an active, healthy and quite prolific punk scene on the suburban fringes of Son Francisco, to a small extent in Marin County, a heavy concentration in the East Bay (Ockland, Alomeda, Walnut Creek, Son Leandro, extending out to Stockton and the Altamont area) and a lossaly connected, extremely hat scana in San Jose (about 50 miles South of SF), which extended out to Santa Cruz and up the penintula almost to San Francisco Itself. Then there was a scane in Socramento, some 200 mllas away, that

was also somewhat connected.

Most of the "San Francisco Sound" musicians came from falk, jug band or jazz backgrounds, but a few pald their dues on this punk circuit. Two of the members of Quicksilver had a band called the Brogues that issued 3 singles. The drummer of Blua Cheer come from a Sacramenta group called the Oxford Circle. And the Wackers avalved out of the Family Tree, which appeared fraquently in '66 daing mostly Beatlas sangs . Bob Segarini of that group has tald me many stories of the Northern California teen group scene, most of which are too involved to repeat and should be the subject of an interview with Bob one of thasa days. There were a lat of groups, though, and a lot of teen clubs and dances, and gulte a faw of the musicions from that scene are still active in Colffomio-based groups.

SACRAMENTO

Socramenta is a city whose teen demographics merit more study than they've been given. The Beach Boys chose Sacramento because It was one of their most loyal markets. Completely landlocked, It always had plenty of local surf bands and surfer stamps. And, lest wa forget, Gary Usher dedicated a song to tha city. Sacramenta had three labels that I know of

active in the punk era. The most pralific was Diplomacy, which started with Jim Doval & the Gouchos, a disco dance type band that I believe appeared on Shindig a few times. They had one album tsived, The Gauchas (AB C-Paramount 506) recarded live in Fresno, Calif. The label was basically soul-oriented, but they had one excellent punk-pop band that appeared a couple of times at the Fillmore and later went on to become known as Radwing. That group of course is the New Braed, who also recorded at the time for World United and Mercury.

I know of only 3 releases on World United, two by the New Braed and one by the Oxford Circle (a wild screemer). The WU secords had a better recording quality and were better musically than any of the other local releases, but only 'Want Ad Reader" became a hit locally. The follow-up, "Sound of the Music" was an evan better record, well produced with nice harmonies. On the flip was a Beau Brummels song. The group's only Mercury ralease is a fine varsion of the Zambles' "Leave Me Be." Much later, the New Breed was brought to Fantosy Racords by Creedence Clearwater, who remembered them from the punk days and knew how good they were.

THE EAST BAY

The East Bay is one of the tougher ports of the Bay Area. Most of the greasers in Northern California live there, and preserve the punk lifestyle amid the grimy factories and shabby tract houses that make up the area. From the point

The New Braed made a lot of noise on the West Coast with their first single, Breen Eyed Wassan, Hope we'll be hearing more from them.



where Berkaley and Oakland meet, all the way down the east side of the Bay to the battom tip and up to San Jose this environment stretches, completaly foreign to the cultured reality of Son Francisco or the Intellectual mentality of Berkelay.

There has always been local rock & roll in the east bay. In the '50s there were rockabilly singers and R&B groups ("WPLJ" by the Four Dauces came out of Oakland, as have many fine bluas recordings). In the early '60s there were

SACRAMENTO

WORLD UNITED RECORDS

001 New Breed - Want Ad Readar/One Mare For The Good Guys

002 Oxford Circle - Foolish Woman/Mind Destruction

003 New Breed - The Sound of the Music/Fine With Me

IKON RECORDS

169 R.C. & the Tambourines - Quirk/Tambourine Ya-Yaz - Leave Me Alone/Stay With Me Fabulous Futures - La Da Da Da/When You Ask About Lova

lkon was an Interesting labal with an Indecipharable numbering system. There's no number at all on the Fabulous Futures record, a fine cover of the Dale Hawkins song, and the Yo-Yaz racord is a quite charming minor-key ballad. The label's main problem is that all their releases sound like thay were racorded on defective cossette machines, which may be why they never got for.

DIPLOMACY RECORDS

2

--13

14 --

1000 Jimmy Sandoval & Glauchos - Love Me One

More Time

3 4 Just Taylor & Dippers - Over & Over/Goin

Jim Doval - Stranded in the Pool/Right Now 5

Jim Doval - Beattle Rule/Pink Elephanta ó. Jim Doval - Boney Maroni/She's a Very Nice

В Girl Sts Watktn's - Here I Stand/Only You Con p

10 П 12 --

1.5 16

Jim Doval - Moko Keep Yal Big Mouth Shut/ 17 She's Sa Fine 18

19 Sandy Borden - Stand By Me/Deeper

20 Jimmy Holiday - The New Breed/Love Me One 21 More Time

Naw Breed - I'm In Love/Green Eye'd Woman 22 Jimmy Holiday - I've Been Done Wrong/I Con't Stand It

24 Diplomettes - My Intuition/Sit Yourself Down

many dance bands, among thom Tommy Fagerty & the Blue Velvets, and teen bands from Merced and Stockton (40 miles east, real "American Graffiti" country) used to come to Oakland to record. The Merced Blue Notes refeased records on Galaxy, the Fontasy subsidiary, as well as the local Frontic lobel that had other proto-punk stuff.

Fantasy was the Boy Area's only real record lobel in the early '60s, having national hits with Vince Guaraldi and selling lots of jozz and Lenny Bruce olbums. In 1964 they signed Tammy Fogerty & the Blue Velvets, and the company's owner changed their name to the Galliwags.

The Gollfwags did mastly British-derived rock, which set them opart from the majority of East Bay groups who did R&B at that time. But by 1965 they were Tolined by others, such as the Horbinger Complex, who did oil Stones & Yordbirds (and played at my high school senior dance with yours truly providing a gen-yew-ine San Francisco-style light show with the AV dept's opaque projector...) and William Penn & His Pals, who did a lot of Rolders material. These and many other bands fought It out regularly at the many teen clubs and "Battles of the Bands" that characterized the ora.

There were two main promoters who sponsored punk dances in those days. All Manning of Action USA used Longshoremen's Hall in San Francisco (on weekends when there wasn't a Trips Festival taking place there) to bring in acts like the Wollers, Hondells, Leaves, Turtles, and many of the East Bay groups. Then there was Pote Paulsen and BIII Quarry of 'Teens & Twenties' who managed several groups out of San Leondro and sponsored dances at various ormorles and gymnaslums around the East Bay. Their biggest groups were Tom Thumb & the Hitchhikers, Stanley & the Four Fendermen, and the Horbinger Complex. A number of other groups on this circuit were managed by Barry Corlos of Gio-Teens Productions, including Peter Wheat & the Breadmen, the Conadion Fuzz, the Immediate Family, and the Nightcaps.

Some of the clubs where these groups would oppear, teen clubs that advortised on the Top 40 radio stations and drew the high school crowd on weekends, Included the Bold Knight in Suanyvale, the Cinnamon Tree In San Carlos, Bass-a-Go-Go in Oakland, the Continental in Santa Clara, the Wildcat A-Go-Go and the Casho on Catalina Island (a popular sesort, Immortalized by the Four Preps in "26 Mifes" -- see later for on interesting parallel) the Rot-Fink a-Go-Go, Vets Holl in Ookland, the Rollorena in San Leandro, the American Legion Hall in Redwood City, Wayne Manor In San Mateo, Winchester Cothedral In Redwood City, the Big Beat A-Go-Go, Foresters Hall in Livermore, Tracy Ballroom in Tracy, and of course all the local high schools, universities, junior colleges, and frequent events sponsored by private groups.

It was a hoppening scene, all right. There was even a teen club, the Tiger-A-Go-Go, at Son Francisco International Airport--in Son Bruno (on the Peninsula, 12 miles south of SF) where I lived, as did the original Grass Roots, led by Bob Fulton, who if memory serves were also responsible for "My Lavin' Boby" by the Beauchamins (Mustang 3015). The only reason I bring up the Tiger-A-G o-Go is that it was the subject of a musical tribute by Buzz S. Bucky (Coson & Wilkin, also known as Ronny & the Daytanos, whose "GTO" had just hit the chorts)

Tiger-A-Go-Go/Bay City - Amy 924 A cool, semi-surfing sound record with great



Tom Thumb & the Hitchhikers: Dennis Dixon, Richord Alves, Paul Herrera, Kon Hompton, Stevo Hoffl

lyrics: "We hit the Golden Gate city on a Saturday night now, we met a California hippie sald come along with me, I'lliget you to the Tiger on time... " This was 1964, beforeanybody in Colifomle had even heard the word 'hippie', and the guys who made the record were from Nashyllle to boot | A seal addity.

There were a few groups on the Peninsula, but I don't think ony of thom recorded except of course the Grass Roots, who later played a few glgs at the Fillmore under onather name ofter Sloan & Barri appropriated theirs for the "Let's Live for Today" group. I remember the Flamin' Groovies, who were then called the Chosen Few, being around a lot, but for the most part It was the Son Jose groups that were most frequently featured at Peninsula clubs, of which Wayne Monor in San Mateo was the most popular among the kids at my school.

Without a doubt, San Jose was the hub of it all. Son Jose is a lot more than most people realize; it's the factest-growing city in Colifornia, maybe in the US, a miniature Los Angeles, creeping out in all directions from what was, 20 years ago, a sleepy little South Bay town. In the 50s Industry discovered the cheap land, favorable zoning and available labor (mostly Mexican) and soon San Jose was the biggest bedroom communi-Ity In Northern California, In the 160s, there were a lot of teenagers loose in the area, and the teenage community covered much of Santa Clara county and extended out to Santa Cruz, the nearest beach, where kids from the Bay Areo and LA alike would spend summers surfing and partying.

EAST BAY LABELS

A few local punk groups besides the Gallirags released singles on Fantasy (the Shillings, the Coochmen, the Chessman, Tommy & the Hustlers) before the company decided to start a now subsidiary for their toonage releases: Scorplo.

SC ORPLO RECORDS

401 --

402 Group 'B' - Stop Calling Me/She's Gone

403 Tokays - Now/Ask Me No Questions (10-65) 404 Golllwogs - Brown-Eyed G Ir!/You Better Be Coreful

405 Golliwogs - Fight Fire/Fragile Child 406 Group '8' - I Know Your Name Girl/

407 Fantastics - Malaguena/Danco For An Unnamed G ypsy Queen

408 Golllwogs - Walking On the Woter/You Better Got It Bofore It Gets You

409 Tears - Weatherman/Read All About It 410 ---

411 --

412 Creedence Clearwater Revival - Porterville/ Call It Pretending

AMBER RECORDS

3537 Barry Corlos & Night-Cops - Are You Running Away/Don't You Know (4-65)

6657 Peter Wheat & the Breadmon - All the Time/ Baby What's Now

Ray Ghiggs - The Morkey's Disgrace/The 4086 Parsion Cot

FOT What-Nots - Nabady Else But You/Look Daw

Amber Records was probably owned by Barry Carlos, and thoro were probably othos releases, though it's impossible to tell from the numbering system. The lost one listed, \$101, has a different color label and may not be the same company.



Stanley & the Four Fendermen: Bob Manning (drm) Stan Welsenberger (voc.) Dana Scholtz (gtr) Gary Lucos (bass) Ron Steams (organ)--they won the Hayward Recreation District's "Battle of the Bands"













SPECIAL PUNK ont.

The earliest known San Jose label is Hush, started by Gary Thompson in 1958. Joe Simon made his earliest recordings for Hush (actually based in Mountain View, a suburb of Pala Alta) with his group the Galdentones, and had a couple at minor hits. When Vee-Jay bought out Simon's contract, Hush became inactive until 1966 when they signed the Syndloate of Sound after hearing a demo of "Little Girl" cut at Galden State in San Francisco.

Actually, it had been active before that, with several surf records coming out on the Twi light label, some of which were local hits.

"Surf-a-Nava" by the Tri-Nones has the distinction of being a surf/girl group record, and a good one. In 1966, Twilight was jained by thush and another subsidiary, Duane, in releasing local punk product. The Brogues (early Quicksilver) record was a minor seller, along with the Wm. Penn, and of course "Little Girl" was a national smosth on Bell, bringing thish its only gold record.

HUSH · TWILIGHT · DUANE

HUSH 1000 Ben Joe Zeppa - Young Heartaches/Ridin' Herd 100 Ben Joe Zeppa & Hot Nates - Louise/Doctor tor Doctor 101 Gai dentones - Little Island G in!/Dareetha 102 Galdentones - You Left Me Here to Cry Alone/Ocean of Tears 103 Joe Simon - It's a Miracle/band of Love 104 Joe Simon - Everybody Needs Somebody/ Call My Name 105 Misfits My Mother in Law/G Ive Me Your Heart 106 Joe Simon - Pledge of Love/It's All Over 107 Joe Simon - Troubles/I See Your Face 108 Joe Simon - I Keep Remembering/ 228 Syndicate of Sound - Little G Irl/You (originally released on Scorlet 503) 229 Gerry & Leslie - I Like That G Irl/Me Love Am Gone 230 Wm. Penn & Quakers - Little G Irl/ Somebody's Dum Dum 231 Diminished 5th - Doctor Dear/Do You Hear DUANE 100 101 102 103 104 Wm. Penn & Guakers Coming Up My Way Care Free TWILIGHT 360 Timbre Cling - Lovin' Care/Danny Boy 401 402 403 404 405 Parallels - Surf-a-Nova/Do Dipty 406 Tri-Tones - Surf-a-Nova/Kiss and Run 407 408 Bragues - Bul Now I Find/Sameday 409	HUSH - I WILIGH I - DUANE		
1000 Ben Joe Zeppa - Young Heartaches/Ridin' Herd 100 Ben Joe Zeppa & Hot Nates - Louise/Doctor 101 Gai dentones - Little Island G int/Dareetha 102 Gaidentones - You Left Me Here to Cry Alone/Ocean of Tears 103 Joe Simon - It's a Miracle/Land of Love 104 Joe Simon - Everybody Needs Somebody/ Call My Name 105 Misfits My Mother in Law/G Ive Me Your Heart 106 Joe Simon - Pledge of Love/It's All Over 107 Joe Simon - Troubles/I See Your Face 108 Joe Simon - I Keep Remembering/ 228 Syndicate of Sound - Little G Irl/You (originally released on Scorlet 503) 229 Gerry & Lestle - I Like That G Irl/Me Love Am Gone 230 Wm. Penn & Quakers - Little G Irl/ Somebody's Dum Dum 231 Diminished 5th - Doctor Dear/Do You Hear 100 101 102 103 104 Wm. Penn & Guakers Coming Up My Way Care Free TWILIGHT 360 Timbre Cling - Lavin' Care/Danny Boy 401 402 403 - 404 405 Parallels - Surf-a-Nova/Do Dipty 406 Tri-Tones - Surf-a-Nova/Kiss and Run 407	HITSH	को कर के को को नाम कर कर का का का का का का का को को को नाम का का का का का की की का का का का की की का की की की कि	
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102 Galdentones - You Left Me Here to Cry Alone/Ocean of Tears 103 Joe Simon - It's a Miracle/Izand of Love 104 Joe Simon - Everybody Needs Somebody/ Call My Name 105 Misfits My Mother in Law/G Ive Me Your Heart 106 Joe Simon - Pledge of Love/It's All Over 107 Joe Simon - Troubles/I See Your Face 108 Joe Simon - I Keep Remembering/ 228 Syndicate of Sound - Little Girl/You (originally released on Scorlet 503) 229 Gerry & Leslie - I Like That Girl/Me Love Am Gone 230 Wm. Penn & Quakers - Little Girl/ Somebody's Dum Dum 231 Diminished 5th - Doctor Dear/Do You Hear 100 101 102 103 104 Wm. Penn & Quakers Coming Up My Way Care Free TWILIGHT 360 Timbre Cling - Lavin' Care/Danny Boy 401 402 403 - 404 405 Parallels - Surf-a-Nova/Do Dipty 406 Tri-Tones - Surf-a-Nova/Kiss and Run 407		tor Doctor	
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Somebody's Dum Dum	229		
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406 Tri-Tones - Surf-a-Nova/Klss and Run 407	404		
406 Tri-Tones - Surf-a-Nova/Klss and Run 407	405	Parallels - Surf-a-Nova/Da Dipty	
407	406	Tri-Tones - Surf-a-Nova/Klss and Run	
408 Brogues - But Now I Find/Someday 409 410 Wm, Penn & Quakers - Ghost of the Monks Goodbye My Love		••	
409 4 0 Wm, Penn & Quekers - Ghost of the Monks Goodbye My Love	408	Bronnes - But Now Find/Sameday	
4 0 Wm, Penn & Quakers - Ghost of the Monks Goodbye My Love	409		
	410	Wm, Penn & Quakers - Ghost of the Monksy	

NQTE: Wm. Penn & the Quakers was the same as

Redwood City, 15 mi. from Son Jose) group that

all over California, and featured Gregg Raile

did DC5, Rolders, Animals material, toured widely

(later of Santana) on organ.

William Penn & His Pals, a Son Carlos (near



The Mourning Reign, one of San Jose's biggest.

In 1966, the biggest Son Jose groups were Count Five, the Chocolore Watchband, the Jaquars, the E-Types, the Mourning Reign, and the Baytovens, All these groups had local hits, but no national attention was focused on San Jose until May of that year, when Count Five broke nationally with "Psychotic Reaction", featuring their amphetamine Yardbirds imitation. The group released many other records, but never had anather hit; they're still oround, working in local factories and body shops. The next hit out of \$J was "Little Girl" by the Syndicate of Sound, which many people consider the best Son Jose records. It had all the elements of a great punk song--tounting, Insulting vocals, simple, grungy gultar chards, even a fuzzy tambouring. The SafS went on to record for several labels, without success, altho their 1969 Capital single was a good try, with a fine Kinks cover on one side and a great psychedelic Animals arrangement on the other,

After the success of these records, a producer/songwriter/entrepeneur from LA named Ed Cobb (formerly a member of the Four Preps, and author of Brenda Holloway's "Every Little Bit Hurts!") moved in Ia sign up the best of the remaining groups for his Greengrass Productions, which had a contract to supply masters to Capital Iar their Tower and Uptown subsidiaries, Already successful with the Standells, for whom he wrate "Dirty Water", Cobb signed two of San Jose's best groups, the E-Types and the Chocolate Wolchband, and took them to LA to record.

The E-Types had already issued one record locally, on the Link lobel, which was picked up nationally by Dot. Cobb recorded them on Up-Iown, Tower, and his own Sunburst lobel, but couldn't get a hit outside San Jose, although the group Itself was potentially the city's best; their first record was a finely-produced, polished, Beatle-like rocker, the Sunburst record was probably the best version of Lennon-McCartney's "Love of the Loved", "Big City" was also excellent, and "Put the Clock" was a commercial Bonner & Gorden (who wrote many Turtles hits) song.

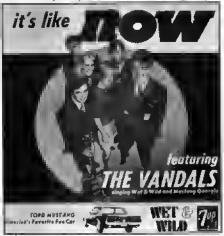
The Chacolate Watchband could have been the rounchlest punk group to emerge from San Jose, as evidenced by the two songs Cobb put on his "Riot On Sunsei Strip" soundtrack, and "Let's Talk About Girls", immortalized on Nuggets. Their 3 albums all had a modicum of punk mater in 101—"i'm Not Like Everybody Else", "Medication", "Midnight Hour" and the great "Are You G onno Be There (at the Love-In)" but the covers were full of pyramids, gods-eyes etc, and the psychedelic songs like "Inner Mysilque" rended in dominate. The Chacolate Watchband were the first major punk group to succumb to the San Francisco syndrome; by 1967 most of the San Francisco syndrome; by 1967 most of the San Jose groups were trying to sound like the Graieful Dead and the city boasted light shows, love ira and all the rest. A sad ending.

But we're not at the end yet. The Watchband had a local Bay Area hit with "No Way Out", which oven got on KYA. On the whole, however, Ed Cobb's attempt to bring San Jose to the world was a fallure. An interesting sidelight is the exIstence of a record on Uptown 745 by a William Penn. Cobb had nothing to da with it, and it's known that there were Wm. Penn groups in other parts of the country, but who knows?

Which brings me to another mystery. One of the greatest psychedelic punk records of all time is "Blow My Mind"/"Swem!" by the William Penn Fyve on Thunderbini 502. From the names, it's the same group as on Hush/Twillight, but the record is distributed thru a campany in Buffalo, NY and must have come out much later, during the Maharish era, it's full of raw fuzz guitar and great, dumb mystic lyrles, "Blow My Mind" is a classic 2-chord punk racker.

There were two after labels of some local importance, Jaguar and South Bay. Jaguar had the Jaguars, an extremely popular R&B band, and they also had Gropus Cackus, a group from somewhere in the East Bay that is still together (they had a single on Bell a couple of years ago).

South Bay was a strange label. Its first release was by the Preps, who'd had a single out 2 years previously on the Warped label. They changed their name to the New Arrivals, and according to thair blo they were 'clean-cut, callegiate, preferred tuxedos'. They sounded sort of like Dino, Desi &Billy—as did the Odds & Ends, who may've been the same people. Starting with \$104, they were a "Macy's/7-Up Production" —The two companies had a prometion going where they had groups playing of Macy's 'Tiger Shaps' and kids would come to hear them, buy clothes, and enter contests & stuff. Macy's /7-Up had 2 other records, "It's Like Now, Baby" by the Vandals and an EP by Hally Penfield & the FRM St. Exit.



songs composed by mambers of the New Arrivals. There was also a San Jose group called the 4th St. Exit, who had one excellent punk record, and there could be a connection.

A few of the better odd records from San Jose included "Waiting For You" by the Baytavens with a strong Liverpool sound, "I'm Not There" by the Lil' Boys Blue, which sounds like "Lior, Llar" by the Costaways, "Il Couldn't Be True" by the Twilights, aged la-12 (the record came with an annotated picture sleeve), "Suzy Creamcheese" by Teddy & His Patches, a psychedelic raveup mosterpiece, "Since I Met You" by the Marauders, and "Evil Hearted You" by the Mourning Reign. Another to look for Is "i Think I'm Down" by the Harbinger Complex on Brent 7056.

The San Jose scene had a minor rebirth in 1968 when People hit #14 nationally with a cover of the Zomblest "I Love You" and went on to record 3 albums. That year also produced Orphan Egg, with an album on G NP, and Stained Glass, who come a little earlier (1967 was their big year) with one good single, Mann-Weil's "We Got a Long Way to Go" and 2 LPs. From then on, It's been strictly downhill. The Dooble Brothers have been the only thing to come out of San Jose since. But It was a great scene while it lasted.



William Penn & His Pals: Mic Leidenthal (bass), Mike Shapira (lead gtr), Ron Cox (drums, grp leader), Neil Haltmann (whals), Gregg Rolle (organ), Jack Shelton (rhythm gtr).



The San Jose Labels

JAG UAR RECORDS

101 Joguars - You'll Turn Away/The Garilla 102 Jaguars - Another Lonely Night/Nite People Make It

103 Venus Flytrap - Have You Ever/The Note 104 Jaguars - St. James Infirmary/Good Time

105 --

106 Grapus Cockus - Gimme Some Lovin'/Music Maker

SOUTHBAY RECORDS

001 Preps - It Aln't Green Cheese On the Moon Boby 1 (It's Mozarella/The Moonrocers 102 Odds & Ends - You Don't lave Me/Re Hanny

Odds & Ends - You Don't Lave Me/Be Happy

102 New Arrivals - Take Me For What I Am/
You Know You're Gonna Be Mine
103 New Arrivals - Scratch Your Name/Just

Outside My Window

4 New Arrivals - Just Outside My Window/
Let's G et With It

MISCELLANEOUS SAN JOSE RECORDS

Golden Gate 0011 - Vandals - It's Like Now, Boby/Wet & Wild/Mustang George Mach's 7-Up 101 - Fifth St, Exit - It's a Goin'

Aach's 7-Up 101 - Flith St., Exit - It's a Goin Thing/The Uncola Song/The Days and the Hours/Blue Bridge

Roweno 792 - 4th St. Exit - A Lave Like This/ Strange One

Chance 101 - Teddy & His Patches - Suzy Cream-Cheese/From Day to Day

Skyvlew 001 - Marauders - Since I Met You/I Dan't Know How

Twilight - Twilights - It Couldn't Be True/ Sum'pin Else

Bat Wing 2003 - Lil' Bays Blue - I'm Not There/ Take You Away

Belfast 1001 - Baytovens - Such a Fool/Waiting For You

Worped 5000 - Preps - Night Theme/What?

Contour 601 - Mourning Reign - Evil Hearted You/
Get Out of My Life Woman

SAN JOSE GROUPS

CHOCOLATE WATCH BAND

Uptown 740 – Sweet Young Thing/Boby Blue Trap Uptown 749 – Misty Lane/She Weaves a Tender Tower 373 – No Way Out/Are You Ganna Be There

Tower LP 5096 - No Way Out

Tower LP 5106 - The Inner Mystique Tower LP 5153 - One Step Beyond

Tower LP 5065 - Riot On Sunset Strip: Sitting There Standing; Dont Need Your Laving

E-TYPES

Link E-I - I Can't Do It/Long Before
Dot 16864 - I Can't Do It/Long Before
Uptown 754 - Big City/Back to Me
Tower 325 - Put the Clock Back On the Wall/4th
Street

Sunburst 001 - The Lave of the Lave/She Moves

COUNT FIVE

Double Shot

104 Psychotic Reaction/They're Gonna Get You

106 Peace of Mind/The Morning After

110 You Must Belleve Me/Teeny Bopper, Teeny

IIS Merry-Go-Round/Contrast Boppe

125 Declaration of Independence/Revelotion in Slow Mation

141 Mailman/Pretty Big Mouth

DSM-1001 - Psychotic Reaction

SYNDICATE OF SOUND

Scarlet 503 Prepare For Lave/Tell the World Del-FI 4304 Prepare For Lave/Tell the World

Hush 228 Little Girl/You Bell 640 Little Girl/You

Bell 646 Rumors/The Upper Hand Bell 655 Good Time Music/Keep It Up Bell 666 That Kind of Man/Mary

Buddah IB3 Mexico/First to Love You Copital 2426 You're Looking Fine/Change the

Buddah 156 Brown Paper Bag/Reverto Beat World Buddah 183 Mexico/First to Love You

Bell LP 6001 Limie Girl

STAINED GLASS

RCA 8889 - How Do You Expect Me/If I Needed Someone

RCA 8952 - My Buddy Sin/Vanity Fair RCA 9166 - We Got a Long Way to Go/Corduroy

RCA 9354 - Mediocra Me/A Scene In Between Capital 2372 - Farenhelt/Twilddle My Thumbs Capital 2521 - Gettin' On's Gettin' Rough/ The Necromancer

Capital LP 154 - Crazy Horse Roads Capital LP 242 - Aurora

PEOPLE

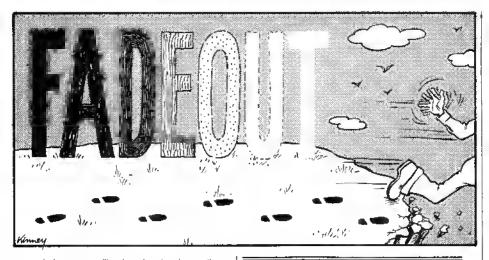
Copital 2078 - I Love You/Somebody Telf Me My Capital 2251 - Apple Cider/ Name

Capital 2499 - Ulla/Turnin' Me On

Poramount 0005 - Livin 1t Up/Love Will Take Us/ Higher and Higher

Paramount 0011 - Sunshine Lady/Crasstown Bus Paramount 0019 - For What It's Worth/Maple St. Paramount 0028 - One Chain Don't Make No Prison/Keep It Alive

Capital LP 2924 - I Love You Capital LP ISI - Both Sides of People Paramount LP 5013 - There Are People



With this issue, you'll notice quite a tew changes. Kan Bernes' "Reverberation" column and my own "Juke Bex Jury Jr." will appear henceforth to every issue, full of info on obscuro classics. The "Fanzines'belumn this time is a hopefully complete guide to all took fanzines currently publishing. In future calumns I will try to limit it to more detailed reviews at whetever new zines are received. It you put out as one thinklng of starting a fanzine, be sure and put me on your mailing list so I can review your zine.
You'll also notice to this issue a general improvement in

leyouts and photos. There'll be further Improvements in the appearance at the magazine, the first priority being larger type. We're really sorry about this, but at least the type is bolder than last issue and you should be able to make all of it out.

Alse storting this issue, we'll be running a series of label profiles and listings. In general, we'll try to include all ar profiles and listings. In general, we'll try to include all armost of the labels relating to the artists covered in a given issue, and also covering many small labels that had a good percentage at English, punk, and other interesting releases. If there are any you'd like te see (and please, don't ask tell Philles I Lat's see some tragstration...) lat us know.

For now, we could use help with these labels:Lawn, 85VP, Veltant (both 6000 and 700 series). Amoon (403, 405, 407—)

Veltent (both 6000 end 700 series), Amcon (403,405,407--) Kenate, World Artists (any before 1018; 1020,1026,1028,1035, 1037, 1039, 1040, 1042-44,1047,1050, 1054,1059-61,1063--), American Arts, We Make Rock N* Roll Records, Boom (001-5, 008-11, 013,015-21,023--) Super-K (1,2,3,5,6,7,7,11,12,13,16--; 104--) Artack (1402,1403,1405--), GAR, Phism, Counterpoint, Claridge (302,305,307,310,311,313,314,315,316,318--) Southern Sound (101,102,103,105,106,107,108,109,111) 112,113,115-19,121--; 201,203,205--). We need name of entist, both titles, and any interesting info regarding producers etc.

We've received many inquiries regarding the forthceming book of UK discographies/Encyclopedie of Bithish pap, We're still working on it, telks, it won't be published until we've exhaushed ell sources of making sure it's es complete es possible, which means enother couple of months at least, maybo more. But bear with us, please; it'll be werth It.

Anyone whe has any unusual tapes, whether of live concerts, broadcasts or unreleased studie material by any rock act, should contact Cherles Mayette, 28 Driftwood Ave., Noveto, CA 94947, Charles has probably the most comprehensive Tibrary at rare topes in the country, and if you have samething at interest he can trade you topes of just about anybody you want. When writing, enclose \$1 and ask him to send you his mind-boggling cotalog at tapes.

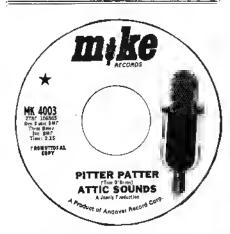


This column is reserved for new information relating to erticles, reviews, discographies, etc. published to previous issues. Ne significant addenda were received on *II, except for the disclosure that the Cerduroys record (Plenet 122) come out here., but Ken's elicady covered that in Reverberation. But please, it you have any facts relevant to material in this laye, send it a/e this column...



This is one of the real mystery lebels of the 160s. Their 3 known releases were all British semi-hits of 1964 —, and

- 901 John Leyton + † Guess You Are Alweys On My Mind/ Mike Sheridan & the Nightriders - Please Mr. Postmon/
- 903 Paramounts Paison Ivy/I Feel Good All Over



The Mike lebel was "e product of Andover Record Corp." and it there was an Andever lebel I'd like to see some listings and if there was an Andever lebel I'd like to see some listing for Ir... Allke didn't have many relacests, but they did have three by Randy & the Ralnbows, an excellent & undersuted hermony group. Mike's ather known releases include a cover at Bob Linds' "Mr. Zere" which we all know from the Keith Relt version, and the American release of Graham Banney's

big British hit, "Beby's Gone", 4003 is a nice folk-rack/pop production, info is needed on all missing numbers, and i could use copies of the Rendy & ReInbows discs.....Greg Show

4200 Lendon Knights - Ge te Him/Dum Diddlee Dec

4001 Rendy & the Reimbows - Levely Lies/III Forget Her 4002 Lindo Ree - Look for the Reimbow/Tweenoger/Temorrow 4003 Attic Sounds - Pitter Petter/Where Are You

4004 Randy & the Reinbows - He's a fuglifive/Quarter to Three 4005 Half a Sixpense - Mr. Zero/Cen II Be

4007

4008 Rendy & the Reinbows - Sonnle's Part et Town/Can tr Be 4009 Grohem Bonney - Boby's Gone/Later Tenight (1966)



The Independence label was formed in 1967 by Phil Skeff. Skeff was an Executive Vice-President at Liberty Records hed the embition te form his own intentionally small label. He lined up independent distribution and most of the records released were moster purchases, from Pye and EMI in Britain or local American lebels.

The one exception was Skeff's signing of Delaney Bram-lett, lete at the Shitndogs (whose Joey Cooper also released a record on Independence). Skeff was advised on the Bramlett signing by Leon Russell, the former Liberty shatt produces; and the Bramlett record, and especially the Delaney & Bonnie single, seem to be the records Skeff took most pride in.

The one he was least proud of was a master purchase of a disk by a Pakin, III, band called the Third Booth, A slashing hard-edged racker, "I Need Love" is easily independence's best frem a Bomp standpoint, along with the Montanas' "Diff-

erence of Opinion."

The Montanas, basically a smooth British pop group masterminded by Tony Herch et Pet Clerk/Jack le Trent forne, were the most successful Independence ect, reaching the Top 50 in the most successful Independence ect, reaching the Top 50 theority '68 with "You've Get to 8a Leved." "Difference of Opinion", a jegged pseudo-psychedelic racker, was the filp. The Wontones recorded for Pye In England, had a couple of releases on Wemers in the States (including a dynamic Addrist Bios, pop-rock dirty celled "That's When Happiness Begon") and were signed by Skeff effect hearing a demo at "Take My Hend". They issued five singles on the lebel, but only for an address the charts.

In fact, it was Independence's only chart single. However the label's records seld well enough in local areas to endure thru mid-1969, a two-year run. Independence was not crucial to pop history or even an overwhalming success, but its operathile sophy of essorted master purchases did produce on in-

Deleney Bromlett - Guess I Must Be DreamIn/Don't Let 11

Joey Cooper - Repberry Rug /Just Like You Deloney & Bonnie Brumlett - Yeu've Lost Ther Levin' Feelth'/ C (their first recerd together) Montanas - Teke My Hend/Top Hot

Deleney & Bonnie Bramlett - Goodbye My Lover Goodbye/ 80 (unreleased) Searchers' song

unre leased

Clouds - Visions/Migada Bus (LA group, originally released under group name Looking Glasses, on Media Records)
Montonos - You've Get to Be Leved/Difference et Opinion

Berry Lee Show - I Den't Want to Love You/Over and Over (British act which also recorded for Ascet)

Puppet Children - Puppet Children/Seve Yourself For Me (American est produced by Wilder Bros, onetime Dick & Deedee producers)

Third Booth - | Need Love/Mysteries Montanas - I'm Gonna Chenge/A Step in the Right Dir-

ection

Chevrens – Love, I Love You/Dreams (Omohe 'group Montands – Run to Me/You're Maktng e Big Mistoke Roger Jemes Cooke – Skyllne Pigeen/I'm Burning (the Roger Cook ef the Cook-Greenoway/David & Jonathan team)

Marlene Dietrich - Where Have All the Flowers Gone/ seme, In German (unreleased, Previously issued on Liberty in mid-60s durling Skett's tenure) Roger James Cooke - Net Thet It Motters Anymore/Pepel

Montanas - Heaven Help You/Round About

Chevrors - Mine Forever More/In the Depths at My Soul

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